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How to Sing ^{the} Choral Service



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McCUNE SCHOOL OF MUSIC & ART

To the Very Rev. Eugene Augustus Hoffman
D. D. (Oron.), D. C. L., LL. D.
Dean of the General Theological Seminary



How to Sing ^{the} Choral Service

A Manual of Intoning
for Clergymen

4

BY

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WITH AN INTRODUCTION BY

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Author of "Lessons on the Prayer Book Catechism"



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PREFACE.

Considering the importance of the priest's part in the choral service, it is to be regretted that there is such a dearth of music manuals specially adapted to the wants of clergymen, who stand in need of instruction in the performance of their choral duties. With the exception of Helmore's primer on Plain-Song, the author knows of no work which even touches upon the art of intoning.

The *raison d'être* of the Musical Service, Voice Culture, Elements of Music, Ecclesiastical Chanting, etc., etc., etc., are topics which are only to be found scattered here and there among promiscuous publications. The object of the following pages is to supply, under a single cover, practical information on these several subjects.

The choral service, notwithstanding its progress during the past ten years in the American church, is as yet in its infancy. In thousands of parishes it is absolutely unknown, and it may be maintained in many quarters that a book of this description is consequently premature and unnecessary;—yet what argument could better defend its publication?

The author believes that the day will come when ecclesiastical music will attain in this country the high standard of excellence now set by the mother Church of England;—a result which can only be realized through a deepened interest, and an increased musical loyalty on the part of the clergy.

If he can hereby, even in a remote degree, contribute to that end, he will indeed have reason to feel devoutly thankful.

GENERAL THEOLOGICAL SEMINARY,
CHELSEA SQUARE, N. Y.
JANUARY, 1899.

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INTRODUCTION.

The tradition of choral service stretches so far back in Church history that an apostolic origin is claimed for it without qualification. It seems to be a fact, beyond dispute, that Hebrew worship was always choral, whether it was temple Worship or synagogue Office. Not only were the psalms and other sacred poems sung, but the prayers and Scriptures were intoned. The tones, intonations, and inflections were established by traditional usage, and no variation from custom was allowed. The priests, Levites, and rabbis were carefully instructed in sacred music, and such instruction evidently formed part of their training for the ministry. Our Lord sanctioned their choral services by His presence, and by assisting at them.

When the Church was founded, the principal elements of Christian worship were taken without change from the Hebrew forms. The psalms were sung to their traditional music by the traditional vested choir; the Scriptures were sung with the same inflections, and the new prayers were intoned in the same manner as the old ones.

The custom then established, became the rule of the universal Church, and from this rule the Eastern

Churches have not departed to this day. The Churches of the Latin obedience have infringed upon this rule in one respect only, and that is, by the adoption of what is known as Low Mass, or the celebration of the Eucharist without the aid of a choir. This form of service was introduced in the seventh century, and at first met with little favor; but by the ninth century it became popular. Yet the service was not unmusical, for though the priest had only a server to help him, the monotone was maintained throughout. Reading the service in a colloquial tone was absolutely unknown until introduced into England by the Puritan innovators in the latter part of the sixteenth century.

The English reformers had not the remotest thought of breaking with the past by abolishing the choral service; but on the contrary they regarded it as a heritage of the Church which was to be preserved as a matter of course. The rubrics of the Prayer Book of 1549 plainly show this to be the case. Directions are given for singing the services, and there is even a rubric providing for the singing of the lessons, as well as the epistle and gospel. A Royal Injunction issued ten years later says, there shall be "a modest and distinct song so used in all parts of the Common Prayer in the Church, that the same might be understood as if it were read without singing." All that the reformers did in the way of change in the matter of music was to simplify it. In the previous century, church music had been unduly elaborated and secularized, and this

uncanonical music was one of the "errors" to be reformed. The compilers of the English Prayer Book reverted to the rule of plain-song, and published that as the standard. In the rubrics they provided a maximum and a minimum use, as is indicated by the words "say" or "sing"; that is, ferial and festal uses were lawful.

In the Savoy Conference in 1661, the Puritans strongly objected to the "plain tune" for the lessons; but a compromise was finally effected, and it was permitted that the monotone might be dispensed with in the lessons. This concession shows that all parts of the service but the lessons should be sung.

The eighteenth century was a period of decadence in the English Church, to which no one reverts with pleasure or pride. A good many doctrines as well as customs fell into desuetude while it dragged on its dreary years, and there was left but a poor inheritance for the nineteenth century. So far had the Catholic traditions died out in England, that up to 1840 there were but three surpliced choirs in London,—those of St. Paul's Cathedral, Westminster Abbey, and the Royal Chapel in St. James's Palace. It is no wonder that the clergy were entirely ignorant of church music, nor that it has taken so long a time to overcome the inherited conservatism and prejudice of a century and a half. The early Tractarians paid little attention to the expression of public worship, because their whole giant strength was needed for the revival of doctrine,

the adjustment of the relations of Church and State, and an examination of the foundations of the English Church, in accordance with the claim of apostolic origin. It was not until a decade had passed over the movement that we find an expression of opinion. In 1844 "Hawkstone" appeared. The book was written by a priest, who published anonymously; but it was understood that he was the brother of the authoress, Miss Sewall. In this book the ideal of Tractarian worship was set forth as consisting of early Eucharist and choral evensong, sung by the priest and the entire congregation.

Choral service has been resumed in England so rapidly in the last half-century that it is now almost the rule in parish churches; but its adoption in the American Church has been slower. Twenty-five years ago the choral service was rarely used in this country. There were probably not a dozen parishes that had adopted it, and the objections urged against it were neither measured nor gentle. But within the last few years these objections seem to have faded away, and the strong expressions of dislike and suspicion have become nothing but memories. The tide of popular favor has carried the choral service into parishes that once would have rejected it with scorn and horror.

The important place now occupied by music in public worship, and the multiplication of choral services, have forced the Church to recognize the need of mu-

sical training as an important element of the education for the ministry, and music now forms part of the course of study in the theological seminaries of our own Church and other religious bodies. In the course of time the Church will be provided with clergy who can sing the service properly; but in the meantime there are thousands of priests who cannot do it, and for them this book will prove most valuable.

The author ought to receive the gratitude of the laity as much as of the clergy, or rather, in a much larger degree, since it is the laity who will be benefitted by a service sung by a priest who knows how to sing. It should be laid down as an unbending rule that unless the priest can sing, choral service should not be attempted. The incongruity between the responses and amens of even a fair choir, and the rasping, undecided tones of a priest who does not know how to intone, is too painful to be heard more than once. If the priest cannot sing at all, still less should choral service be thought of.

Technically, choral service is the priest's part, with the choir's responses; and unless the officiant sings, the result is mutilation. Another rule that should be adopted, is that there should be no intoning and no choral responses unless the psalms are sung. The psalms are the nucleus of the Choir Offices, and the vertebræ of the whole liturgical structure. A third rule to be considered, is one that will conduce to congregational singing, — viz., the psalms should be sung

to simple chants of easy compass, and the choral responses should be unchanging.

If these rules be observed, choral service will be a delight and a joy to the people, and they will pray and sing with edification ; and if the people worship in such a spirit their service in church will redound to the glory of God.

H. H. OBERLY.

January, 1899.

HOW TO SING THE CHORAL SERVICE.

CHAPTER I.

THE PERPETUATION OF THE CHORAL SERVICE.

THE growth of the choral service during the past century, in the American Church, marks a wholesome return to ancient catholic usage. In this return is to be traced whatever real advancement has been made in the music of the Church. For, surely, progress is not to be found in breaking away from ancient musical customs and in the invention of "new things," but rather in the conservation of those principles which the sixteenth-century revisers of our Book of Common Prayer intended should govern the method of performance of Divine Service.

Space will not here allow of any extended investigation regarding the origin and antiquity of the service of song; suffice it to say that the perpetuation of that service was firmly intended by the compilers of the First Book of Edward the Sixth.

They, in the words of a distinguished authority,¹ were "fully determined that the Offices in their new

¹ Dr. Blunt.

form should not lose their old choral and musical character, and that Divine Service should still continue what it had ever theoretically been, a 'Service of Song.'"

The same writer, in reference to the priest's part in singing the service, says :—

"It has been hastily imagined by some in modern days, that our great liturgical revisionists of the sixteenth century designed to abolish the immemorial custom of the Church of God, alike in Jewish and Christian times, of saying the Divine Service in some form of solemn musical recitative, and to introduce the unheard-of custom of adopting the ordinary colloquial tone of voice.

"But such a serious and uncatholic innovation never appears to have entered their heads. The most that can be said of our English Post-Reformation rule on this subject is, that in case of real incapacity on the part of the priest, or other sufficient cause, the ordinary tone of voice *may* be employed ; but this only as an exceptional alternative. The *rule* itself remains unchanged, the same as of old.

"The rubrical directions, 'read,' 'say,' 'sing,' expressed in the old technical language, are substantially what they were before.

"The first of these words, *legere*, was the most general and comprehensive, merely expressing recitation from a book, without defining the *modus legendi*, or stating whether the recitation was to be plain or

The Perpetuation of the Choral Service. 3

inflected. The usual modes of recitation are expressed in the words 'say' and 'sing'; the former, (*dicere*) pointing to the simpler, the latter (*cantare*), to the more ornate mode. Thus the old *legere* might signify (and often did) ornate singing; and it might signify (and often did) plain monotone; and it is observable that the words 'say' and 'sing' are often employed interchangeably in the old rubrics, when their specific distinctions do not come into prominence."

Plainer and more accurate proof that the preservation of the service of song was a part of the early reformers can scarcely be furnished.

It has come to pass, from a variety of reasons, that the choral system has met with tardy adoption among the American clergy. The causes which restricted and stifled the growth of ecclesiastical music in the colonial period, and for more than the century following, have transmitted influences which are by no means obliterated. There has been a remarkable recovery to be sure, but the tendencies of earlier times are still in operation, and even at the present day it is not easy to change the apathy which exists in some quarters, toward the restoration of the choral service to its ancient high position. It is to the future that we must look for a realization of what is needed in elevating the music of the Church to its proper plane.

Our clergy do not live in an atmosphere of ecclesiastical music, such as permeates the cathedral and

collegiate centers of England. Opportunities for forming a fondness for what is highest and best in liturgic music, and of being guided into strict traditional lines, are to a great extent wanting.

In none of our educational institutions is the choral service established on a liberal and artistic basis. Influences encountered early in life are the most lasting; it is the school, the college, and the seminary, which mold the musical tastes of the clergy.

The pupils who are educated at Eton, Harrow, Rugby, Winchester, and similar English institutions, acquire a reverence for the choral service which seldom fades. The music in the chapels of such schools is of the best type, often equaling, and even surpassing, that heard in the cathedrals. During college and seminary life, at Oxford, Cambridge, and elsewhere, there continues the unbroken influence of the daily choral service, rendered by priest and choir as perfectly as the richest resources of choral art will permit. There is small wonder then, that the Anglican clergy, whose lives have been spent in boyhood, youth, and early manhood, amid such surroundings, are thoroughly loyal to the musical traditions of the Church; and that they take not merely an esthetic delight in perpetuating those traditions, but rather view the matter in the light of a grave responsibility.

All this stands in such striking contrast with the conditions which influence *our* clergy at the threshold of their careers, as to make it a matter of surprise

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that church music has been able to score the advance already accomplished. In a comparatively young country, religious art develops slowly. Utilitarian ideas tend to crush it. In course of time our schools, colleges, and theological institutions, may be provided with adequate endowments for the maintenance of the traditional musical service in its highest form, which shall serve as a model for youthful minds.

In the mean time, and during the want of such a well founded and direct stimulus to higher musical education, there is needed among the clergy a wider recognition of the fact already mentioned, that *it is directly contrary to the intentions of the early revisers of the Book of Common Prayer, that the various Offices should lose their ancient choral and musical character.*

CHAPTER II.

THE ABILITY OF THE CLERGY TO LEARN TO INTONE.

It has been quoted that the ordinary speaking voice may be employed "in case of real incapacity" on the part of the priest, or for "other sufficient cause."

What is meant by "real incapacity"?

Clergymen who have been in the habit of reading the service all their lives oftentimes shrink from any attempt to intone, not so much from actual inability as from nervousness and a lack of confidence consequent upon adopting a method of delivery entirely strange to them.¹

The only serious want of ability worthy of consideration is that caused by "tone-deafness,"—a disorder of the musical faculties which makes it difficult to accurately distinguish between sounds of different pitch, and which is nearly, if not quite, incurable. Upon the existence of this peculiar infirmity have been based some decidedly weak arguments against the choral system.

¹ This is particularly true of those who, having neglected the singing voice in youth, take up in later years the study of the choral service. Yet many learn to intone during middle life, and even in old age, although it is of course a more difficult matter then than at an earlier period.

Comparatively few persons are tone-deaf,—certainly the great majority of those called to the priesthood are musically normal. The records of the Department of Ecclesiastical Music in the General Theological Seminary, New York, show that from 1892 to 1898, inclusive, *over ninety per cent.* of the students of that institution were free from tone-deafness. This statistical proof of the capabilities of clerical undergraduates affords presumptive evidence regarding the natural musical ability of all clergymen in general.

That eminent vocal authority, the late John Hullah, says: "The number [of the musically defective] has always been small; it is now still smaller, and the apparent dulness of ear of a great many of these is simply the result of affectation. They 'cannot' because they will not." ("The Speaking Voice," page 28.)

Apparently there are degrees of tone-deafness. Although most cases are practically incurable, all are not so.

From actual experience in teaching, the author bears witness to the fact that a partially defective musical ear can be successfully trained and improved, especially in early life.

In regard to this point the following testimony of the late Rev. Thomas Helmore is highly instructive: "Of more than one thousand adults, and a still larger number of children, whom I have taught to chant, none of them selected for vocal ability, only about *one*

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per cent. have been unable to join in monotonic recitation correctly; and some who for a time seemed to have had no ear, have eventually become good readers of music, and able to join in chorus efficiently. In many places where there are choirs who monotone correctly, some of the people of the congregation systematically respond in discord with them, who nevertheless *can* sing and *do* sing the hymn tunes fairly well. A very little good teaching would soon remove this nuisance."

Aside from tone-deafness, which is a mental rather than a vocal defect, there may be chronic physical "incapacity," resulting in inability of the vocal organs to produce musical sound.

This is, however, too rare to warrant consideration.

It is safe, then, to assume that nearly all clergymen possess the musical and vocal ability to learn the art of intoning. Progress in the matter depends more upon loyalty to ecclesiastical tradition than upon anything else. Given the will, the musical way will be found.

"Sufficient cause" for reading the priest's part exists whenever the opportunities for performing choral service are wanting. Circumstances call for a read service when there is no choir, or an inefficient one; whether it be on Sunday or a week day; in a mission chapel or wealthy city church; at a high festival or at a comparatively unimportant service. Nevertheless, the ideal mode remains for ever the

same; *that* cannot be changed, nor should it ever be lost sight of, if we are to strive for perfection in God's worship.

It is the plain duty of the clergy to advance ecclesiastical music on correct lines, as far as it lies in their power to do so.¹

If in a newly settled, musically immature, and developing community, means and facilities are lacking, this should in no wise alter the ultimate aim to establish the choral service, whenever practicable, as the method advocated by the forefathers of the Church, as the highest, most perfect, and most ancient mode of performing Divine Service.

¹ The indifference of the clergy in this regard can be seen in hundreds of rich parishes, where, notwithstanding the existence of every possible musical advantage, the pure traditional type of service is unknown.

CHAPTER III.

ARGUMENTS FOR AND AGAINST INTONING.

OPPOSITION to the choral service springs from a variety of causes. The most prolific of all is the fact that both clergy and laity are, for the most part, so habitually accustomed to the use of the speaking voice that it is difficult for them to realize that the service was originally never intended to be so rendered excepting as necessity demanded.

"I am not used to it" generally sums up the common objection to intoning.

Latrobe, in speaking of this, quaintly observes :

"Now those who deny that the chant may be a means of edification, merely from the tone in which it is recited, would undoubtedly appeal to their own experience, and thus deem their arguments irrefragable. There is, however, such a thing as a limited experience, and an unsound inference deduced from it. The individuals most clamorous in their condemnation of this ancient custom are either dissenters, who may be supposed careless to disguise their contempt of a church practice, or churchmen, whose opportunities for becoming acquainted with its real nature have

been slight, and who have a talent at deducing summary conclusions from slender premises.

“An individual, accustomed all his life to hear the prayers read in his parish church, finds himself some morning in a city, with a few hours at his command, before he pursues his journey. He saunters to the cathedral, which is naturally the object most attractive to any person of taste. As he approaches, he perceives by the distant roll of the organ that he is in time for a portion of the morning service. He enters ; and, standing at the door of the screen, hears the Litany chanted by the chaplains and clerks.

“It has an air of novelty,— he does not like it,— he thinks it indevotional, he has never heard anything of the kind before,— he wonders how people can endure it,— he bundles together his packages, and, upon his return home, instils into the minds of his children certain positions derived from his own experience — that chanting the cathedral service is an incongruous mummary, because *he* did not understand it ; and that it never could subserve edification, because *he* was not edified. In the meantime, while this busy slander is spreading, and greedily swallowed as the fruit of this experience, there are others, unendowed perhaps with musical taste, but accustomed to attend the cathedral service, not *once* upon an occasion, but statedly, or even daily, who acknowledge that chanting, so far from distracting attention, enhances greatly their spiritual enjoyment.

“Whether of the characters are more deserving of attention on the score of experience? Who, then, in a case of this kind, where judgment is demanded on a most ancient rite, would permit prejudice to prevail as an accuser?”

An objection of weight is that, in many cases, the chanting of the priest is untuneful and musically unbearable. It is undeniably true that the practice of intoning is notoriously neglected. But a similar objection to *reading* may be made from an elocutionary point of view.

Those who read badly and preach badly are relatively as numerous as those who intone badly.

The fault in either case lies not with the system involved, but with the careless neglect of musical and elocutionary training.

Chanting is sometimes called “canting” by those not overzealous in their fidelity to ecclesiastical tradition. So, also, carrying on the play upon words, they call monotonic recitation, “monotonous.” Here, again, the criticism applies with equal force to reading. Many clergymen read the service in such a sing-song fashion that it strikes one as a meaningless mixture of singing and reading, leading the listener to long for a resolution of discord,—a haven of rest upon a definite musical note. Such cases go far to prove a fact not generally admitted, that certain clergymen who apparently can never learn to *read* well, can at least learn to intone better than they read.

Whichever method be adopted, monotony depends entirely upon the style of delivery.

An English writer¹ aptly says in regard to this:

"It by no means follows that because the prayers, etc., are sung upon one note their recitation need be mechanical and lifeless. Still less should the monotone be suffered to degenerate into a dismal kind of complaining nasal tone. The following anecdote [which at one time was considered by objectors to choral worship as an unanswerable bit of witty sarcasm] may not be entirely without its moral at the present day.

"A young curate once pleaded with his Diocesan that the monotone was proper to the act of supplication, because beggars habitually assume a whine in asking alms. 'True,' replied the Bishop, 'but when they do so, I assume that they are impostors, and refuse them!'

"That monotonic recitation is capable of much natural expression, at once reverent and impressive, may be proved at any time by listening to a good performance of Gounod's 'Redemption.' No one who has ever heard the many monotonic recitatives in that remarkable oratorio, or the opening bass solo of 'Mors et Vita,' will deny that, in sympathetic hands, the monotone can be made the vehicle of very great expression. Nor is monotone without its charm even

¹ Dr. Pearce.

in purely instrumental music. One of the most popular movements of Beethoven is the allegretto from his Seventh Symphony in A ; yet how much of the principal theme is nothing but rhythmical monotone!"

The complaint that it is absurd to combine song with prayer is occasionally advanced with not a little persistence. Jebb answers it as follows :

"The chant is the basis, the very principle, of church music. But it is a great though common mistake to suppose that the chant is confined to those parts of the service only, which are performed by a chorus of many voices, as the psalms and hymns. It pervades the entire service, and is, in fact, the tone of solemn exhortation, supplication, and praise, which distinguishes the language of God's public service from all ordinary speech, and which molds together the entire ritual into one harmonious whole.

"A common objection is made as to the unsuitableness of the musical tone to prayer. Now to the idea that music in itself is unsuited to prayer, the psalms give the most palpable and evident contradiction. For what are a large proportion of those holy songs, but supplications and petitions, as strictly deserving the name of prayer, and as entirely partaking of that character, as any of the collects of the Church?

"And yet none scruple to sing these ; nay, all must confess that such a scruple would be impious, since their inspired authors themselves appointed

them to be sung in the Jewish temple. And in what does the sacred music of the whole Christian world, whether the modern metrical psalmody or the more ancient method, mainly consist, but in the direct use of the psalms, or in adaptations from them?"

It can hardly be denied that solemn musical recitation,—a method which is, and ever has been, distinctively ecclesiastical, and diametrically opposed to every secular use,—tends to exclude every element of familiarity from worship. Bisse and Jebb both lay stress upon this. The former says of intoning :

"It gives to divine worship a greater dignity, by separating it more from all actions and interlocutions that are common and familiar. Chanting being an advance in dignity above the distinct reading or saying used in the church, as that is, and ought ever to be, above that manner of reading or speaking, which passes in common conversation among men."

The latter says:

"If we worship God in places of a more grave and awful architecture ; if the garments of his ministers are such as to betoken a peculiar sacredness ; if the gestures used in his service a remote collected and reverential than those rendered to the greatest earthly potentates ; if our prayers and praises are clothed in the holiest garb of antiquity and of the most divine poetry, elevated immeasurably far above the gravest secular discourse ; what can hinder it that the utterance of those prayers should assume a solemn charac-

ter, so as to devote to God's service not the broken and unmusical sounds of common conversation, but the full melody of the noblest organ of the human frame?"

In most buildings, the voice can be heard better on a monotone, than in ordinary speaking. If a very light quality of voice be used, accompanied by distinct articulation, it is sufficient even for a cathedral or large parish church. On the other hand, the discordant variations in pitch which characterize the polytone, tend to interfere with the carrying power of the voice.

"Now it must be considered that the speaking tones of the voice are in themselves defective. Whether it be from the great rapidity and perpetual shifting of the human ideas, or from any similar cause, it is not easy to decide; but certain it is that every articulate sound which is not musical, is in fact a succession of half and quarter tones, so varying and rapid as to give no time for the nicest ear to catch any distinct note; and thus a confused sound is made, analogous to the impression made upon the eye by the rapid succession of various colors. Whenever any one tone of the voice is perceptibly sustained, it is musical."

Musical authorities are all of one mind as to the effect of polytonic discord. It would seem to be the very reverse of "making one sound to be heard" in the temple.

Frederick Helmore, in his valuable work on "Church

Choirs," maintains that speaking upon one note throughout the prayers, confessions, and creeds is the only way of securing congregational response and unity of expression. He says :

"I can nowhere find any authority for polytonic recitation, although in some churches it is still adopted. Results have proved its inappropriateness to public worship. At consecrations and visitations, in places where polytone is allowed and polytonic clergy assemble, each clergyman asserts in a loud voice his polytonic theory. A babel of discordant sounds is produced of the most painful and hideous description. Some years ago, I was present at the consecration of a church where the service was murdered in this way. I shall never forget the pain and agony I endured on that frightful occasion. The confession was polytoned by more than a hundred clergymen. I can compare the roar of their voices to nothing but the howling of wolves.¹ The agony I was in, I cannot

¹ On page 51 of Mr. Helmore's able treatise, "Speakers, Singers, and Stammerers" (Masters & Co., London), the author complains bitterly of the neglect shown by clergymen to elocution and music. "In my little book called 'Church Choirs' I described the energetic assertion of varied styles of preaching the confession by a host of clergymen at a consecration service in Devonshire, and compared the effect to the 'howling of wolves.' I was pulled up rather sharply by a clergyman who had read this. He asked me if I really meant to state that 'a number of educated clergymen would howl like wolves.'" However distasteful Mr. Helmore's defence of his statement may seem to those most concerned, what he says on pages 51, 52, and 53 of the first mentioned book cannot be refuted.

describe; the perspiration rolled from me, and it was only by a very violent effort, and by putting my fingers in my ears, that I was able to remain in church. Whether a mixed congregation, which would of course contain some musical people, could ever be brought to harden their ears to such frightful discords, is very doubtful; and the fact of polytone having driven congregational response almost universally from our churches, is sufficient to condemn the system."

This stands in singular contrast to the arguments of those who claim that the choral service interferes with congregational singing.

That intoning is founded upon ancient catholic practice should of itself carry peculiar weight in these days when in many quarters is shown a disposition to break away from all ecclesiastical precedent.

"If we come to historical facts, it will be found that *to speak* the praises of God in divine worship, in any other manner than by singing them, is quite a recent invention and an entire innovation upon the practice of God's Church from the time of Moses to the rise of Puritan habits in the sixteenth century,—a period of three thousand years."¹

The author cannot more fittingly close this chapter than with the words of the eminent Hooker, "Let novelty therefore in this give over endless contradiction, and let ancient custom prevail."

¹ Dr. Blunt.

CHAPTER IV.

THE MUSICAL EDUCATION OF THE PRIEST.

THE musical knowledge necessary to the ecclesiastical chanter is exaggerated by numbers of the clergy who cherish a vague idea that the choral service presents difficulties which are practically insurmountable excepting to a gifted few. Consequently many who could (if they would) master all the requirements, never attempt to do so.

On the other hand this knowledge is underestimated by those who, adopting too low a standard of excellence, neglect the study of music, and remain satisfied with a mediocre performance of their choral duties.

¹“Writers upon this subject differ widely in their views. The author of ‘Aphorismen über Katholische Kirchenmusik’ says: ‘If in early life the education of the future priest does not embrace the science of music and its practical application, later on, when he is engrossed by other and more important studies, this instruction can no longer be efficiently imparted. It will be too late to begin the musical education of a young man; too late even to direct him in the proper rendering of the simple liturgical chants of the

¹ Dr. Pearce.

altar.' On the other hand, Amberger, in his 'Pastoral Theologie,' Vol. II., says: 'If, however, many persons seek to excuse themselves on the ground that in the matter of musical capabilities, nature has treated them after the manner of a stepmother, and consequently they do not know their errors in singing, nor how to correct them; they are bound nevertheless to avail themselves of external aid, in order to work out what they, left to themselves, are not in a position to do; for it is written [St. James iv. 17], *Scienti igitur bonum facere, et non facienti, peccatum est illi.*' It may be said of these two conflicting statements that the former writer evidently had in mind the 'Missale Romanum,' which contains plain-song far more elaborate than that which falls to the lot of the average Anglican priest; and that the latter writer was desirous of stimulating to greater energy and zeal all those clergymen who might feel disposed to abandon the matter as hopeless without making a single effort to discover whether it was really so or not. There are doubtless many priests who feel after repeated attempts at intoning, that they really have no musical ear, as it is called, and that consequently it is a waste of precious time for them to enter upon a course of study which is at best distasteful, and can only lead to very dubious results.

"All honor to such of the clergy, if they will only confine themselves to the *unmusical* parts of the service. It is a credit to any man who refrains from

attempting in public that which he knows it is impossible for him to accomplish at any time. But even such an unmusical clergyman, if he is at all conscious of his ability to speak effectively as a preacher, cannot undervalue the power of a pleasant voice, which will always command the fullest attention of his hearers.

“As the speaking voice brings into play exactly the same mechanism of the vocal organ as does the voice in singing, an unmusical priest who only desires to read and speak well in public, must, after all, be classed with many other clergymen who might become excellent chanters if they only took the necessary steps to acquire the requisite skill.”

The highest fulfillment of the musical duties of the priest in chanting Divine Service requires ability:

- a.* To produce the voice correctly.
- b.* To maintain pitch in monotonic recitation.
- c.* To read diatonic melodies by note.
- d.* To pitch the voice without instrumental assistance.

In acquiring this ability, one of the first requisites is a sound knowledge of notation and the elements of music.

True, the priest's part can be learned by ear, without the study of musical theory. This system of learning is, however, superficial; it can only be utilized in the simpler forms of choral ritual, and does not lead to the best results.

The musical education of the priest demands con-

scientious, thorough, and painstaking attention to both voice culture and theory.

When carelessness is shown by the chanter, through lack of sufficient preparation, it indicates a neglect of choral study which stands in sharp contrast with the musical reverence of earlier times.

“The ancient singers [of the Church] were not only so interested in sacred music as to be very greatly delighted in it themselves, but gave great and solicitous attention that they might teach others to sing.

“Many are the glowing accounts handed down to us of the manner in which choral worship was rendered ; and if we compare these descriptions with the magnificence of the architecture of the period, the features of which are still happily preserved to us in our old cathedrals, abbeys, minsters, and other stately fanes, we may not be very far wrong if we assume that the priest's part in the Liturgy was, in the olden time, sung with as much solemnity, care, and attention as the vocal skill attainable in those early days of musical history would permit. More than this, we can see from the illuminated pages of ancient choir books, in our museums and elsewhere, how jealously the integrity of the Liturgical Plain-song was guarded. Scrupulous care was taken that the musical notation should be both clear and accurate ; that no false notes might creep into the singing at the time, and that the music might be handed down to posterity unsullied in its purity.

“It seems impossible to associate these lovely old

The Musical Education of the Priest. 23

Office books with the coarse, rough style of clerical singing which is, alas! sometimes to be heard in this advanced nineteenth century of ours!"

The musical responsibility of the priest can hardly be overestimated. A pure type of unaccompanied musical service cannot be rendered by a well-trained choir *alone*. The priest's part is of equal importance, and upon its devotional and artistic delivery rests to a great extent the effect of the whole service. Un-musical intoning places a choir under a constant strain, interferes with their singing, subjects them to unfair criticism, and, worse than all, creates a prejudice against the entire choral system. It is justly a matter of regret that so many clergymen undervalue the need of adequate theoretical preparation for chanting the service.

Proper voice production (A) is the more readily acquired by those whose natural critical faculties are further developed by theoretical training.

Maintenance of pitch (B) consists in sustaining a fixed relation which a reciting note bears to the other degrees of the scale. This relationship is more acutely perceived by those well versed in the formation and theory of scales. The ear is assisted by such knowledge.

In regard to reading by note (C), it should be remembered that in the more elaborate musical portions of the service, particularly in the Office of Holy Communion, the priest's part is not monotoned through-

out. Diatonic melodies are introduced, some of which are traditional and seldom changed, while others vary with the "service" used. To sing by note becomes necessary if such parts are to be rendered according to the text.

Accurate pitching of the voice (D) depends upon mental calculation, based upon a knowledge of intervals.

It will be readily admitted that ignorance of the fundamental rules of music is a drawback to those called upon to intone. Singing by ear is an uncertain, unsatisfactory, and unprogressive method; and he who employs it will find himself but little advanced in general musical knowledge, even after years of practice.

On the other hand, early theoretical study tends to intensify and broaden the musical instinct. There is no surer way of developing one's musical nature than by combining theory with practice, thus forming a habit of musical analysis which leads insensibly to a keener appreciation of tonality.

In the following chapters will be found as much vocal and other theory as is necessary in forming a comprehensive grasp of the musical requirements of the choral service. It has been deemed advisable to omit the keys of F sharp, C sharp, G flat, and C flat (major), together with their relative minor keys, on account of their comparatively rare use. Other omissions have also been made, with a view to limiting the subjects treated strictly to such theoretical points as are of practical value to the priest.

CHAPTER V.

VOICE CULTIVATION.

THE voice training necessary for ecclesiastical chanting is much the same as that required for good singing generally, and involves obedience to certain fundamental principles which underlie all progress in vocal culture, and which will be briefly considered.

The rule of correct breathing is that it should be abdominal and not clavicular. In taking a deep breath, the thoracic cavity should be expanded at its lower portion, where the lungs are largest, and where the lateral pressure of inflation meets with least resistance. Clavicular breathing consists in filling chiefly the upper part of the chest, where the lungs are smallest, and where for anatomical reasons there is less room for expansion. This latter method is strictly forbidden by the best physiologists.

To acquire the proper method it is well to practise slow and full inflation of the lungs at their *base*.

The value of correct breathing is not appreciated by the average singer. An even and sustained flow of vocal tone is of special importance in intoning, and it is desirable to acquire a thorough control over the breathing apparatus.

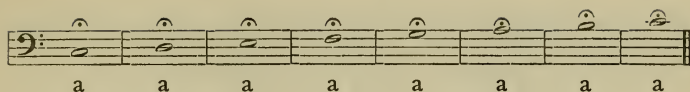
26 How to Sing the Choral Service.

An exercise of benefit consists in inflating the lungs slowly and completely, holding the breath after inspiration¹ three or four seconds, and deflating gradually, — the time given to filling and emptying the lungs being twenty-five seconds at first, and after a little practice, thirty-five seconds. In many cases this time may be judiciously extended, providing no fatigue is induced. In this way increased control can be obtained over both inspiration and expiration.²

The following exercise should next be sung to the vowel sound "a" (pronounced like "ah"), each note being preceded by a deliberate and full breath, and

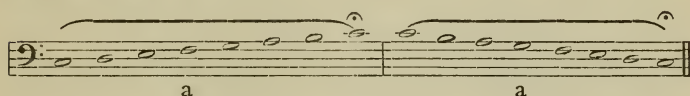
¹ There are two ways of "holding the breath." One is by closing the glottis, — the other by keeping the diaphragm down. The latter is the correct way.

² In speaking of breathing exercises, Browne and Behnke say, "Unflinching regularity in this matter is of the greatest importance. Exercise in moderation, regularly and conscientiously repeated, will increase the breathing capacity, improve the voice, make speaking and singing easy, and will cure the tremolo. It may change, and has changed, the falsetto of a grown man into a full, sonorous, man's voice. It may restore, and has restored, a lost voice, as it also may cure, and often has cured, clergyman's sore throat. It will certainly turn a greater quantity of dark-blue blood into bright-red blood; the appetite will increase; sounder sleep will be enjoyed, flesh will be gained, and the flabby, pallid skin will fill out and get a healthy, rosy color. All this, and more, may be, and often has been, the result of lung gymnastics carried on in moderation and with perseverance. It is needless to add that a man will no more improve his breathing by fitful and exaggerated exercises than he could hope to become a proficient upon the violin by practicing once or twice a month for six hours on a stretch."



sustained ten seconds. Care must be taken to produce a soft, clear, pure tone, free from any trembling. A loud voice is particularly undesirable, — smooth quality rather than intensity of tone being the chief object of attainment. After sufficient practice, each note may be sustained fifteen seconds, provided the tone is kept perfectly even in quantity.

This exercise may be followed by the practice of the slow scale, thus,—



giving ten to fifteen seconds to each scale, including the pause. In practising these, and in fact all exercises for the voice, strict attention should invariably be given to the vocal timbre employed, and this brings us to consider the subject of *resonance*.

Quality of tone depends upon the disposition of the parts *above* the larynx, — the throat, nose, soft palate, tongue, teeth, and lips. If these portions of the vocal apparatus be improperly managed, the resonance of the voice becomes impaired. A clear, *forward* tone should be cultivated. The teeth should be kept sufficiently apart; the lips should not cover them too much; the tongue should be kept low in the mouth, hollowed like a spoon, and not arched at the root;

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the soft palate should be elevated, and the throat should be kept open, and not constricted.

In short, the tone must not be interfered with, fettered, or impeded, by any of the parts affecting resonance.

In all vocal practice it should be constantly remembered that *quantity* of tone is quite a secondary matter, and should *not* be striven for. A *light voice of very pure quality* is the first consideration.

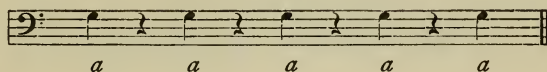
Next to singing out of tune, which is the greatest of all faults in monotonic recitation, *slurring* at the beginning of sentences, and at marks of punctuation, should be most studiously avoided.

This slovenly habit not only produces a very disagreeable effect in itself, but often leads in the end to actual flattening of the recitation note. Slurring may be described in two ways. It is a peculiar "scooping" sound which cannot be expressed by notes. From an indefinite tone, lower than the reciting tone, the voice gradually ascends to the required pitch. In ordinary instances this ascent is included in the interval of a semi-tone, but in aggravated cases it embraces a larger interval.

Slurring is in reality *imperfect attack*. In expiration and phonation the *closing* muscles of the larynx act, and the vocal bands approximate; during inspiration the *opening* muscles are called into play, and the vocal bands separate. When the opening and closing muscles act with decision, there is *prompt* instead of

sluggish approximation of the bands. The required tone is sounded *at once*, and the "attack" is good.

The exercise for remedying "scooping" of the voice consists in singing a series of detached notes, thus:—



breathing at the rests, and attacking each note as promptly as possible. The practice of sustained notes will not improve attack, because the opening and closing muscles of the larynx are not thereby sufficiently exercised.

Slurring is one of the most distressing of all vocal blemishes, and when it exists no pains should be spared to remove it.

Another form of faulty attack consists in anticipating the reciting tone by a kind of backward *humming* noise, produced in the nasal passages. This effectually interferes with a forward delivery, and oft-times is complicated by the sounding of a consonant before a vowel, thus:—

"Mm-Almighty and most merciful," "Nn-O Lord," etc.






The voice should resound in the *front* of the mouth, and should leave the teeth clearly and unimpeded.


CHAPTER VI.


THE ELEMENTS OF MUSIC.

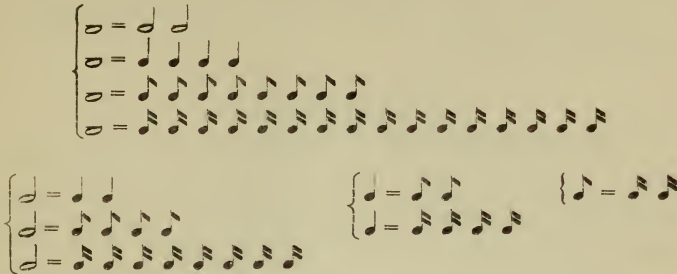
Duration of Sound.

1. DURATION of sound is represented by the following notes :

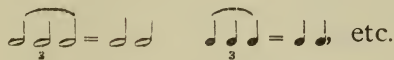
-  = whole note, or semibreve.
-  = half note, or minim.
-  = quarter note, or crochet.
-  = eighth note, or quaver.
-  = sixteenth note, or semiquaver.

Mention should also be made of the breve () a note often used in ecclesiastical music. It is double the value of the whole note, or semibreve.

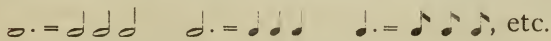
2. The names of the first five notes given, represent numerically their time value, taking the whole note () as a standard of measurement. A whole note equals two half notes, or four quarter notes, or eight eighth notes, or sixteen sixteenth notes. A half note equals two quarter notes, or four eighth notes, or eight sixteenth notes. A quarter note equals two eighth notes, or four sixteenth notes. An eighth note equals two sixteenth notes. The following table explains the time value of all :



3. Three notes of the same value grouped together, with the figure 3 over or under them, equal in time two notes of a like kind. Notes thus grouped together are called triplets.

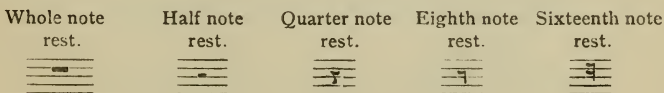


4. A dot after a note increases its length one half.



5. A tie, or bind (—), is a curved line uniting two notes of the same pitch, whereby they form a single note which is sustained for the value of both. A sign resembling the tie, called a slur, is placed over or under two or more notes intended to be sung to a single syllable.

6. Each note has a corresponding rest, indicating silence.

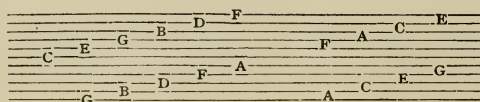


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
A dot after a rest increases its length one half, as in the case of a note.


Pitch of Sound.

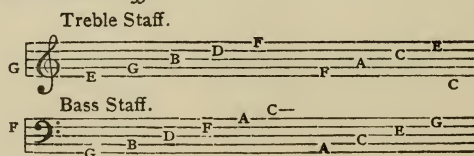
7. The pitch of sound is represented by lines and spaces. Eleven lines with their adjacent spaces are sufficient to express the vocal sounds in common use. These lines and spaces form the Great Stave, and are named as follows :

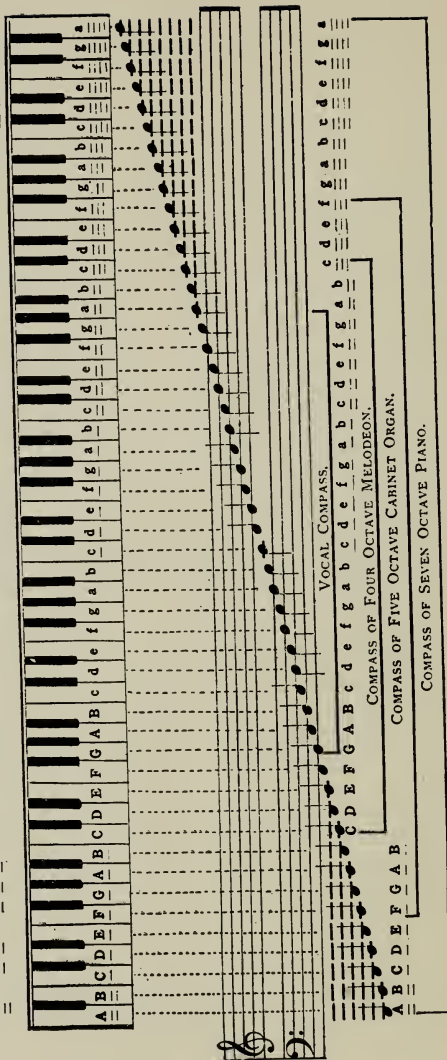


8. For convenience the great stave is *divided*, the upper portion being assigned to the treble and alto parts, and the lower portion to the tenor and bass parts, the middle line C being added when needed as a "leger" line.

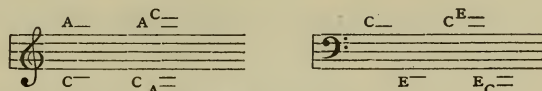
The higher set of five lines is distinguished by the character , called the G or treble clef. It is placed on the second line G. This set of five lines, so marked, forms the *treble staff*.

The lower set of five lines is distinguished by the character , called the F or bass clef. It is placed on the fourth line F. This set of lines, so marked, forms the *bass staff*.



[illegible]

Higher or lower sounds may be expressed by adding other lines of the great stave, thus :



Such lines are called *leger* lines.

9. Key-board of a piano, etc. (see illustration).

The Sharp, Flat, and Natural.

10. A sharp (#) before a note raises it a half tone, or semitone. A flat (b) lowers a note a semitone. A natural (♮) is used to restore to its original pitch a note previously raised or lowered by a sharp or flat. When a sharp or flat occurs in a musical piece, which is not in the signature (see 18), it is called an accidental.

Intervals, and Divisions of the Key-board.

11. An interval is the distance from one note to another. From 1 to 2 of the numbered scale is a second, from 1 to 3 a third, from 1 to 4 a fourth, from 1 to 5 a fifth, from 1 to 6 a sixth, from 1 to 7 a seventh, and from 1 to 8 an eighth, or octave. The note that gives its name to the key is called the Tonic, or Key-note ; the second note is called the Supertonic ; the third is called the Mediant ; the fourth the Subdominant ; the fifth the Dominant ; the sixth the Submediant, and the seventh the Leading note.¹

¹ "Tonic, because the key or prevailing tonality proceeds from it; Supertonic, over the tonic; Dominant, because the harmony derived from it has a dominating or ruling influence

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12. The interval of an octave on the key-board (9) contains twelve successive keys (thirteen if counted inclusively), seven white, and five black. From A to A, for instance, is an octave. Beginning with the twelfth note above a given note, a new octave can be formed, and so on throughout the extent of the key-board. The notes representing the sounds of the white keys are indicated in the diagram (9) by the lines pointing to them. The black keys are represented by sharps or flats, prefixed, when necessary, to their corresponding notes.

13. A semitone is the smallest division of pitch used in music. Two semitones together make a whole tone. On the key-board (9) a semitone is the distance (up or down) from one key to the next key. A whole tone is the distance (up or down) from one key to the second key from it. A to B is a whole tone. A to the black key A sharp is a semitone. B to the black key B flat is a semitone. But a semitone is not necessarily the distance from a *white* key to the *black* one immediately above or below. B to C is a semitone, both keys being white.

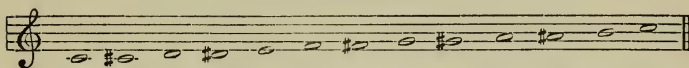
over the key; Mediant, midway between tonic and dominant; Subdominant, under dominant, being the same interval, a perfect fifth, below the tonic, as the dominant is over it, and having a dominating influence subordinate to that of the dominant; Submediant, because holding the same position under the tonic, between that and the subdominant, as the mediant holds over the tonic, between that and the dominant; Leading note, because it leads the ear to expect the tonic to succeed it."— DAVENPORT.

14. A key is one of the white or black divisions of the key-board. It is also a set of notes in relation to one principal note called the key-note.

Scales.

15. A scale is a classified succession of sounds, or notes, reckoned from octave to octave, or from one key-note to the next key-note above it. Scales are of two kinds, chromatic and diatonic. A chromatic scale consists entirely of semitones.

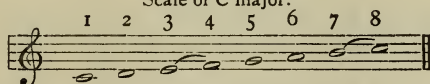
Chromatic scale of C.



Diatonic scales consist of whole tones and half tones, arranged in definite order, and are subdivided into major and minor.

16. The major scale consists of five whole tones and two semitones, the semitones occurring between the third and fourth, and seventh and eighth degrees, as follows :

Scale of C major.

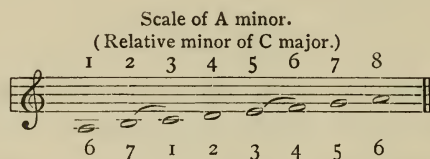


17. The minor scale¹ consists of five whole tones

¹ This is the ancient minor scale. The modern minor scale employs a leading note on the seventh degree in ascending. In descending, it follows the ancient mode. The "leading note" is, as has already been seen, the semitone below the eighth, or octave. The *last sharp* in the signature of a major key with sharps, is the leading note. The leading note of the modern minor scale has an accidental sharp or natural before it.

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and two semitones, the semitones occurring between the second and third, and fifth and sixth degrees, as follows :



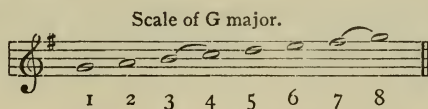
Every major scale has a relative minor scale, consisting of the same notes, but placed in a different order of tones and semitones. To form the relative minor of any major scale, make the sixth degree of the major the first degree of the minor. In the above example, A, which is the sixth of C, is made the first of the scale of A minor.

18. By *key signature* is meant the number of sharps or flats placed at the commencement of a piece of music to indicate the key. As every major scale must have a semitone between the third and fourth, and seventh and eighth degrees, sharps and flats are used (excepting in the "natural" scale of C), to bring the semitones into their proper places.

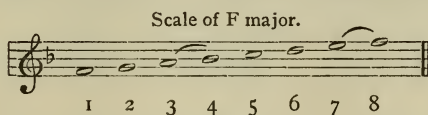
By observing this rule governing the succession of whole and half tones, a major scale may be formed from *any key* as a key-note.

Referring to the diagram (9), it will be seen that the keys belonging to the scale of C, namely, C, D, E, F, G, A, B, C, are in the required order of tones and semitones. It is, therefore, unnecessary to use

either sharps or flats before their corresponding notes. But if we reckon from the key G, for instance, we find that G, A, B, C, D, E, F, G, stand in an order which must be altered by changing the seventh note F into F sharp, to bring the second semitone between seven and eight. This F sharp therefore becomes the *signature* of the key of G major. Other sharps may be added in like manner, when needed to form new signatures.



Again, if we reckon from the key F, we find that F, G, A, B, C, D, E, F, stand in an order which must be altered by changing the fourth note B into B flat, to bring the first semitone between three and four. This B flat, therefore, becomes the *signature* of the key of F major. Other flats may be added in like manner, when needed to form new signatures.



Rule for Progression of Key=notes and Formation of Signatures.

19. Beginning with the key of C, the rule for the progression of key notes of sharp keys is that they proceed by *fifths* upwards, in this order: G, D, A, E, B.

F sharp is used for the first key requiring a sharp

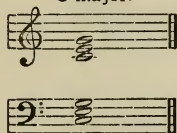
(key of G), and counting from that sharp, other sharps progressively added proceed also by fifths upwards. The order of sharps is F sharp, C sharp, G sharp, D sharp, A sharp.

Beginning with the key of C, the rule for the progression of key notes of flat keys is that they proceed by *fourths* upwards, in this order: F, B flat, E flat, A flat, D flat. B flat is used for the first key requiring a flat (key of F), and counting from that flat, other flats progressively added proceed also by fourths upwards. The order of flats is B flat, E flat, A flat, D flat, G flat.

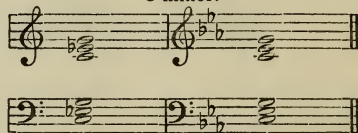
Common Chords.

20. A common chord (called also a triad) consists of a note with its third and fifth above. If the third be a major third, the chord is major. If the third be a minor third, the chord is minor. The minor third contains one semitone less than the major third.

Common chord of
C major.



Common chord of
C minor.



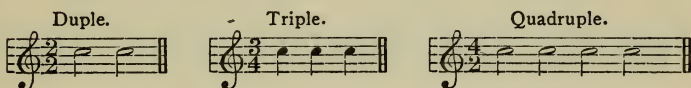
Time.

21. Music is divided into measures, or bars, by means of upright lines called bar lines. The *time value* of each bar of a given movement is the same,

although various kinds of notes may be used. A time signature is generally placed at the beginning of a movement, signifying the number of beats to a measure, and the kind of note represented by a beat.

Time is *duple* when there are *two* beats in a bar; it is *triple* when there are *three*, and *quadruple* when there are *four* beats.

The accent generally falls upon the first beat.

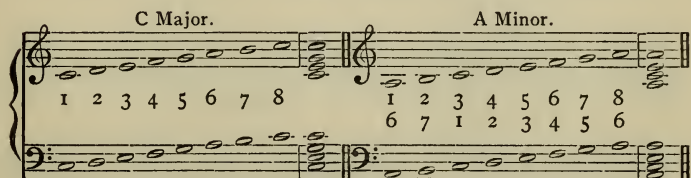


The kind of note indicated by the denominator of the time signature will, of course, vary with that number.

The sign C is sometimes used to denote four beats in a bar, and the sign C to denote two beats.

22 The Major and Minor Scales and Common Chords of All Keys through Five Sharps and Five Flats.

(The ancient form of the minor scale is here used, without the leading note. See paragraph 17.)



How to Sing the Choral Service.

G Major. E Minor.

Handwritten musical notation for G Major and E Minor scales. The G Major scale is written on a treble clef staff with a key signature of one sharp (F#). The E Minor scale is written on a treble clef staff with a key signature of two sharps (F# and C#). Both scales are written in a single line, with the notes G, A, B, C, D, E, F#, G for G Major and E, F, G, A, B, C, D, E for E Minor. Below the scales are the fingerings: 1 2 3 4 5 6 7 8 for G Major and 1 2 3 4 5 6 7 8 for E Minor.

D Major. B Minor.

Handwritten musical notation for D Major and B Minor scales. The D Major scale is written on a treble clef staff with a key signature of two sharps (F# and C#). The B Minor scale is written on a treble clef staff with a key signature of three sharps (F#, C#, and G#). Both scales are written in a single line, with the notes D, E, F#, G, A, B, C#, D for D Major and B, C, D, E, F, G, A, B for B Minor. Below the scales are the fingerings: 1 2 3 4 5 6 7 8 for D Major and 1 2 3 4 5 6 7 8 for B Minor.

A Major. F# Minor.

Handwritten musical notation for A Major and F# Minor scales. The A Major scale is written on a treble clef staff with a key signature of three sharps (F#, C#, and G#). The F# Minor scale is written on a treble clef staff with a key signature of four sharps (F#, C#, G#, and D#). Both scales are written in a single line, with the notes A, B, C, D, E, F#, G, A for A Major and F#, G, A, B, C, D, E, F# for F# Minor. Below the scales are the fingerings: 1 2 3 4 5 6 7 8 for A Major and 1 2 3 4 5 6 7 8 for F# Minor.

E Major. C# Minor.

Handwritten musical notation for E Major and C# Minor scales. The E Major scale is written on a treble clef staff with a key signature of four sharps (F#, C#, G#, and D#). The C# Minor scale is written on a treble clef staff with a key signature of five sharps (F#, C#, G#, D#, and A#). Both scales are written in a single line, with the notes E, F#, G, A, B, C#, D, E for E Major and C#, D, E, F#, G, A, B, C# for C# Minor. Below the scales are the fingerings: 1 2 3 4 5 6 7 8 for E Major and 1 2 3 4 5 6 7 8 for C# Minor.

B Major. G# Minor.

Handwritten musical notation for B Major and G# Minor scales. The B Major scale is written on a treble clef staff with a key signature of five sharps (F#, C#, G#, D#, and A#). The G# Minor scale is written on a treble clef staff with a key signature of six sharps (F#, C#, G#, D#, A#, and E#). Both scales are written in a single line, with the notes B, C#, D, E, F#, G#, A, B for B Major and G#, A, B, C#, D, E, F#, G# for G# Minor. Below the scales are the fingerings: 1 2 3 4 5 6 7 8 for B Major and 1 2 3 4 5 6 7 8 for G# Minor.

The Elements of Music.

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F Major. D Minor.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8
6 7 1 2 3 4 5 6

Bb Major. G Minor.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8
6 7 1 2 3 4 5 6

Eb Major. C Minor.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8
6 7 1 2 3 4 5 6

Ab Major. F Minor.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8
6 7 1 2 3 4 5 6

Db Major. Bb Minor.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8
6 7 1 2 3 4 5 6

Leading Notes in Minor Scales.

23. As has been seen, the old form of minor scale has no leading note. The modern minor scale employs a leading note in *ascending*; in descending it conforms to the ancient scale. When a leading note is introduced, it is indicated by an accidental *sharp* or *natural*.

Table of Leading Notes in Minor Scales.

A Minor.	E Minor.	B Minor.	F# Minor.
C# Minor.	G# Minor.	D Minor.	G Minor.
C Minor.	F Minor.	Bb Minor.	

Inversion.

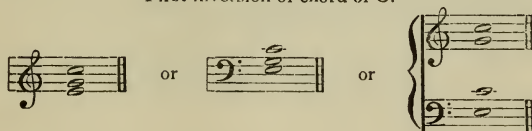
24. The lowest note of a chord is called Bass Note. A common chord is said to be in its *original position* when the Tonic, or Key Note, is in the bass.

Original position of common chord of C.

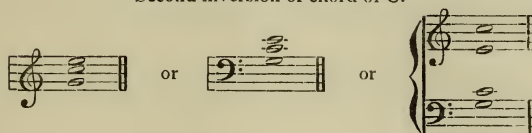


When a common chord has the Third or Fifth in the bass, it is said to be *inverted*. The First Inversion has the Third in the bass. The Second Inversion has the Fifth in the bass.

First inversion of chord of C.

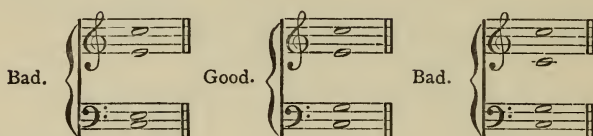


Second inversion of chord of C.

**Doubling Notes.**

25. As a common chord contains but three notes (the 1st, 3d, and 5th), in four-part writing one of these notes must be doubled. It is better to double the

Tonic rather than the Fifth, and the Fifth than the Third. The Third should, as a rule, be neither doubled nor omitted.



Analysis of Chords.

26. The chords most frequently used in the simpler forms of church music are the common chords of the Tonic, Dominant, and Subdominant, their Relative Minor Chords, and their Inversions. Chants, hymn tunes, and the less elaborate anthems are to a large extent composed of the above eighteen chords, and may be analyzed accordingly.

Analysis of a Hymn Tune.

"LONDON NEW."

1 2 3 4 5 6 7 8 9 10 11 12 13 14

15 16 17 18 19 20 21 22 23 24 25 26 27 28

1. Common chord of E flat.
2. First inversion, common chord of B flat.
3. Common chord of E flat.
4. Common chord of C minor.
5. First inversion, common chord of E flat.
6. Common chord of A flat.
7. Common chord of E flat.
8. Common chord of B flat.
9. Common chord of B flat.
10. First inversion, common chord of E flat.
11. Common chord of C minor.
12. First inversion, common chord of E flat.
13. Common chord of B flat.
14. Common chord of E flat.

Measures 15-28 may be taken as an exercise in chord analysis by the student.

A knowledge of the construction of chords is of great practical value, not merely in sight singing, but also in determining the proper reciting note in different parts of the choral service.

CHAPTER VII.

EXERCISES.

THE advantage to be derived from vocal exercises depends not upon the number and variety of them, but upon the care, regularity, and quality of practice bestowed upon a few.¹

Exercises 1-9, if intelligently practiced, will suffice for cultivating pure vocal timbre. They may be sung in various keys to the vowel sound "ah." Accompaniment is unnecessary, but it may be well to refer to the piano occasionally as a criterion of pitch.

A *forward*, resonant tone should be striven for, and special pains should be taken not to force the voice,

¹ "A single page of ruled paper, on which were noted the diatonic and chromatic scales, the intervals, thirds, fourths, etc., and passages of vocalisation, etc., occupied Porpora and a certain young scholar, who had promised implicit obedience to his directions, for five entire years. In the sixth year the master still continued the same exercises, but with the addition of some lessons in articulation, pronunciation, and declamation. At the end of this year, the pupil—who supposed himself still in the elements—was much surprised when his master said to him: 'Go, my son, you have nothing more to learn; you are the first singer of Italy, and of the world.' He spoke the truth, for this singer was Caffarelli."—FETIS'S HISTORY OF MUSIC.

but to sing with a quiet, easy production. In intoning, clergymen almost invariably use too boisterous and too coarse a delivery. A subdued voice, clarity of timbre, and distinct articulation are the three chief points to be remembered in practising.

A few minutes daily attention to the first nine vocalizes will greatly improve the voice. Patience is, however, necessary,—*rapid results* must not be expected.

Exercises 10 and 11 are for acquiring facility in singing any interval of the scale. The interval of a fourth is the most troublesome, and requires special practice. A very useful exercise consists in singing the scale numbers, 1, 3, 5, 8,—1, 4, 6, 8,—1, 2, 7, 8, several times in succession. The numbers may then be reversed and sung backwards. Whatever intervals are particularly hard to sing tunefully, should receive repeated practice.

Exercise 12 is for clear attack, and should be diligently practiced, to avoid "scooping."

Exercises 13–23 cover all the major and minor diatonic intervals in all keys generally used. They are not difficult, and are very important in acquiring skill in calculating *any interval* from *any key note*.

It is often necessary in the choral service for the chanter to give a reciting note on his own responsibility, taking his bearings from a previous key. A knowledge of the various major and minor keys becomes then indispensable.

Exercises for Developing Pure Quality
of Tone.

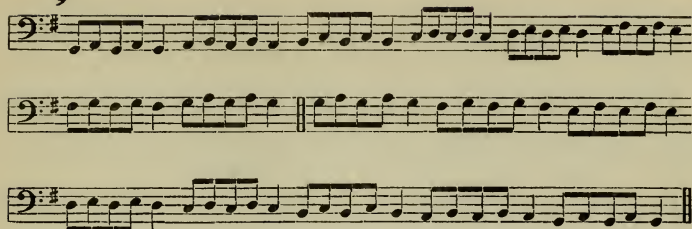
The image displays eight numbered musical exercises, each on a single staff in bass clef with a key signature of one sharp (F#). The exercises are as follows:

- Exercise 1:** A single line of music starting on G2, moving stepwise up to D3, then down to G2, and finally up to A2. The final note A2 is marked with a fermata.
- Exercise 2:** A single line of music starting on G2, moving up to A2, then down to G2, and finally up to A2. The final note A2 is marked with a fermata.
- Exercise 3:** A single line of music starting on G2, moving up to A2, then down to G2, and finally up to A2. The final note A2 is marked with a fermata.
- Exercise 4:** A single line of music starting on G2, moving up to A2, then down to G2, and finally up to A2. The final note A2 is marked with a fermata.
- Exercise 5:** A single line of music starting on G2, moving up to A2, then down to G2, and finally up to A2. The final note A2 is marked with a fermata.
- Exercise 6:** A single line of music starting on G2, moving up to A2, then down to G2, and finally up to A2. The final note A2 is marked with a fermata.
- Exercise 7:** A single line of music starting on G2, moving up to A2, then down to G2, and finally up to A2. The final note A2 is marked with a fermata.
- Exercise 8:** A single line of music starting on G2, moving up to A2, then down to G2, and finally up to A2. The final note A2 is marked with a fermata.

Exercises.

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9



Exercises on the Intervals of the Major Scale.

10

1 2 1 3 1 4 1 5 1 6 1 7 1 8

2 1 2 2 2 3 2 4 2 5 2 6 2 7 2 8

3 1 3 2 3 3 3 4 3 5 3 6 3 7 3 8

4 1 4 2 4 3 4 4 4 5 4 6 4 7 4 8

5 1 5 2 5 3 5 4 5 5 5 6 5 7 5 8

6 1 6 2 6 3 6 4 6 5 6 6 6 7 6 8

7 1 7 2 7 3 7 4 7 5 7 6 7 7 7 8

Exercise on Difficult Intervals.

11

1 4 2 7 3 6 4 2 8 4 6 2 5 7 3 1

4 8 2 6 3 7 4 1 6 3 8 2 5 7 4 1

Exercise for Decisive Attack. Breathe at the Commas,
and Avoid Slurring.

12

Easy Exercises in all the Major and Relative Minor
Keys, through Five Sharps and Five Flats.

3

C Major.

1 3 5 8 7 6 5 3 4 6 5 1 4 3 2 1

A Minor.

1 3 5 8 4 5 3 1 6 4 5 3 2 4 3 1

14

G Major.

8 3 2 8 5 6 7 8 1 4 3 2 5 4 2 1

E Minor.

1 2 3 4 3 4 5 6 4 5 3 2 1

McCUNE SCHOOL OF MUSIC & ART

Exercises.

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15

D Major.

Exercise 15 consists of two staves. The top staff is for D Major, and the bottom staff is for B Minor. Both staves show a sequence of notes with fingerings indicated by numbers 1 through 8. The D Major scale is: 1 3 5 6 4 5 3 2 6 7 8 5 3 1. The B Minor scale is: 1 3 5 8 3 4 5 1 2 3 4 6 5 4 3 1.

16

A Major.

Exercise 16 consists of two staves. The top staff is for A Major, and the bottom staff is for F# Minor. Both staves show a sequence of notes with fingerings indicated by numbers 1 through 8. The A Major scale is: 8 7 6 5 8 1 6 5 4 3 2 5 1. The F# Minor scale is: 1 2 3 4 2 1 5 3 1 5 1.

17

E Major.

Exercise 17 consists of two staves. The top staff is for E Major, and the bottom staff is for C# Minor. Both staves show a sequence of notes with fingerings indicated by numbers 1 through 8. The E Major scale is: 1 2 3 4 5 6 5 2 3 4 6 5 3 1. The C# Minor scale is: 1 8 5 4 3 2 1 8 4 2 3 1.

18

B Major.

Exercise 18 consists of two staves. The top staff is for B Major, and the bottom staff is for G# Minor. Both staves show a sequence of notes with fingerings indicated by numbers 1 through 8. The B Major scale is: 1 2 3 5 8 7 4 3 2 7 3 8 5 3 1. The G# Minor scale is: 1 8 7 6 5 2 1 4 6 5 8 3 2 1.

19

F major.

Exercise 19 consists of two staves. The top staff is for F major, and the bottom staff is for D Minor. Both staves show a sequence of notes with fingerings indicated by numbers 1 through 8. The F major scale is: 1 3 2 4 3 5 4 2 3 1 5 3 1. The D Minor scale is: 1 8 7 6 5 3 1 4 3 2 1.

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20

B flat major.

Exercise 20 consists of two staves. The top staff is in B flat major (one flat) and the bottom staff is in G minor (two flats). Both staves contain a sequence of eighth notes. Fingerings are indicated by numbers 1-8 and 'I' for the thumb. The sequence of notes and fingerings for the top staff is: Bb (I), Ab (8), G (7), F (6), Eb (5), D (3), C (1), Bb (2), Ab (3), G (4), F (5), Eb (4), D (5), C (8), Bb (5), Ab (4), G (3), F (2), Eb (1). The sequence for the bottom staff is: G (I), F (2), Eb (3), D (2), C (4), Bb (3), Ab (4), G (5), F (6), Eb (4), D (5), C (8), Bb (5), Ab (4), G (3), F (2), Eb (1).

21

E flat major.

Exercise 21 consists of two staves. The top staff is in E flat major (three flats) and the bottom staff is in C minor (three flats). Both staves contain a sequence of eighth notes. Fingerings are indicated by numbers 1-8 and 'I' for the thumb. The sequence of notes and fingerings for the top staff is: Eb (I), Db (1), Cb (2), Bb (3), Ab (5), Gb (4), Fb (2), Eb (3), Db (1), Cb (6), Bb (2), Ab (5), Gb (1), Fb (4), Eb (3), Db (2), Cb (1). The sequence for the bottom staff is: C (I), Bb (2), Ab (3), Gb (5), Fb (8), Eb (6), Db (5), Cb (1), Bb (4), Ab (2), Gb (6), Fb (3), Eb (2), Db (5), Cb (1).

22

A flat major.

Exercise 22 consists of two staves. The top staff is in A flat major (two flats) and the bottom staff is in F minor (two flats). Both staves contain a sequence of eighth notes. Fingerings are indicated by numbers 1-8 and 'I' for the thumb. The sequence of notes and fingerings for the top staff is: Ab (I), Gb (8), Fb (7), Eb (6), Db (5), Cb (4), Bb (6), Ab (8), Gb (1), Fb (4), Eb (2), Db (1). The sequence for the bottom staff is: F (I), Eb (3), Db (2), Cb (1), Bb (3), Ab (5), Gb (4), Fb (2), Eb (3), Db (1), Cb (5), Bb (2), Ab (1).

23

D flat major.

Exercise 23 consists of two staves. The top staff is in D flat major (three flats) and the bottom staff is in B flat minor (three flats). Both staves contain a sequence of eighth notes. Fingerings are indicated by numbers 1-8 and 'I' for the thumb. The sequence of notes and fingerings for the top staff is: Db (I), Cb (8), Bb (7), Ab (6), Gb (5), Fb (3), Eb (1), Db (2), Cb (3), Bb (6), Ab (2), Gb (5), Fb (1), Eb (3), Db (5), Cb (8). The sequence for the bottom staff is: Bb (I), Ab (2), Gb (3), Fb (4), Eb (5), Db (8), Cb (7), Bb (6), Ab (5), Gb (3), Fb (2), Eb (5), Db (1).

CHAPTER VIII.

MONOTONIC RECITATION.

THE basis of the choral service being monotonic recitation, skill should be acquired in intoning on a given note, for any required length of time, without varying from the pitch. It is sometimes necessary (for instance, in the choral Litany) to sing in a certain key for a full quarter of an hour, or even longer. Those who possess a keen musical ear will have little or no trouble in this respect. There are, however, many degrees of ability in singing in tune. Some chanters seldom depart from the key, while others, who are far from being "tone deaf," experience considerable difficulty in preventing the voice from falling. Sharp singing is comparatively rare; flattening is the most common fault.

As far as maintaining pitch is concerned, the best intoning may be said to be done almost unconsciously, i. e., without special thought about the key. He who knows that he can rely absolutely upon his ear, is able to devote his attention chiefly to the articulation of the words and general style of delivery. He is free from anxiety about pitch. On the other hand, he who mistrusts his *ear* must give particular atten-

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tion to singing in tune, and at the same time attend to the other requirements of chanting. His task is more complicated and difficult.

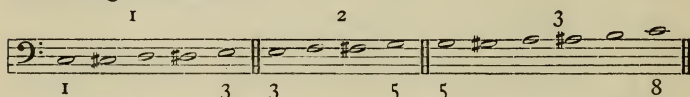
Singing "off the key" is by far the most serious fault of intoning; therefore, to cultivate a keen perception of tonality should be a *special care*.

The vocal exercises in the preceding chapter, if conscientiously practiced, will go far toward developing the ear. As an additional exercise in sharpening the musical faculty, the chromatic scale should be practiced, as follows:

Sing the interval of a major second,

Now fill in the intervening semitones,

When this can be sung tunelessly, practice the complete chromatic scale, separating it into the three following divisions:

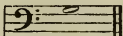


Practice each portion separately; then sing all thirteen semitones successively, accenting the notes of the common chord, 1, 3, 5, 8, to assist in singing in tune. This exercise is of special value in training the ear, and should be slowly and patiently practiced.

To induce strict mental attention to pitch, sound a note on the piano, try to retain it in memory two full minutes, and then sing it. The time of retention

may be gradually increased to five or six minutes. This kind of exercise effectively trains the mind in concentration upon a fixed musical sound.

The chanter should be able not merely to "take a note" given him. He should also *give* a note when required, without instrumental assistance. In doing this, he will often pitch his voice upon his "natural" intoning note.¹ It is well to know definitely what this note is, to practise singing it without the help of piano or organ, and to be able to reckon any interval from it with accuracy. It is a good plan to carry in the pocket a tuning fork, and to use it occasionally as a criterion in such practice.

Sufficient progress having been made in the preceding exercises, ten verses of Psalm xviii may be intoned on 

If the voice falls, repeated trials must be made until the pitch is *strictly maintained*. Then twenty verses may be intoned. If perfectly done, thirty, forty, and finally all fifty-one verses may be sung. This psalm may be taken as an excellent test in maintaining pitch.

The singing voice lends itself so readily to vowel

¹What is known as "the gift of absolute pitch" is very rare, even among professional musicians. It enables one to sound, without instrumental aid, any note of the vocal compass, and to name the key of any composition heard, through subjective instinct. Nevertheless, the chanter who can accurately gauge his "intoning note" may acquire the ability to calculate pitch through process of reckoning any interval from aforesaid note.

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sounds, they should not be unduly *prolonged*, but but rather utilized to "carry" the voice and make the general effect flowing and graceful. The custom in England is to avoid the thin sound of *a* as far as possible in chanting. It is difficult to make a definite rule on this point, but the Italian *a* should receive preference in all cases where it conforms to the best usage. In such words as *commandment*, *rather*, *grant*, *everlasting*, *hereafter*, *pass*, etc., the broad *a* is preferable.

Faults of articulation are chiefly due to the elision of initial and terminal letters, the corruption of vowel sounds, and the use of forced production, emphasizing syllables which the chanter fears will be indistinct.

The single word "and," illustrates the importance of observing terminal sounds; there is hardly a word in the language more carelessly delivered. In singing, unless special pains are taken, *a*, *e*, *i*, *o*, and *u* become indistinct enough to prevent recognition. Defective articulation can be cured by forming a *habit* of criticizing one's vocal delivery. There should be no need to remind the intelligent singer that *of* is not *uv*, *evil* not *evul*, *acknowledge* not *icknowledge*, etc., etc., *ad infinitum*.

The Rev. Francis T. Russell, in his exhaustive work, "The Use of the Voice in Reading and Speaking" (D. Appleton & Co., New York), contends that faulty articulation is the result of an imperfect will-power. "When the will is inert, and the ear dull, in-

distinctness results by necessity. This is well illustrated when a person, speaking carelessly, fails to convey a single intelligible word in an entire sentence. The attention of the speaker having been called to this by request for repetition, he exerts more will, pays closer attention to his utterance, and every syllable becomes distinct. The custom of speaking distinctly, whether in public or private, may be acquired, as other habits are, by repetition."

This applies to chanting, with equal pertinence. It is necessary to acquire a *habit* of distinct delivery.

The following examples may now be practised. Avoid slurring; do not drag;¹ obey the rules of articulation; use a light, clear quality of voice, and keep to the key. The notes represent the approximate time of words and syllables, but they need not be followed too metronomically. Dragging should be particularly avoided at the ending of a prayer. It interferes, especially in an unaccompanied choral service, with the promptness of the choir in responding, and it spoils the continuity of the chanting. It is unnecessary to pause at every comma. An easy, flowing delivery demands a certain discretion in observing marks of punctuation, which can be acquired only by practice and experience.

¹"As a rule, the style of singing should be lively, crisp, fresh, at times very animated, always with an easy, rhythmic swing throughout, and not that wretched habit of slow, lumbering, tedious drawling which has already earned such a bad name for liturgical music." — MAGISTER CHORALIS, p. 250.

How to Sing the Choral Service.

THE Lord is in his ho - ly tem - ple: let all the earth keep
 si - lence be - fore him. Let the words of my mouth, and the med - i - ta - tion
 of my heart, be al - way ac - cept - a - ble in
 thy sight, O Lord, my strength and my re - deem - er.

WHEN the wick - ed man turn - eth a - way from his
 wick - ed - ness that he hath com - mit - ted, and do - eth that
 which is law - ful and right, he shall save his soul a - live.

WILL a - rise and go to my fa - ther, and will say
 un - to him, Fa - ther, I have sin - ned against heaven, and be - fore
 thee, and am no more wor - thy to be call - ed thy son.

DEARLY be - lov - ed breth - ren, the Scrip - ture mov - eth us
 in sun - dry plac - es, to ac - knowl - edge and con - fess our

Monotonic Recitation.

59

man - i - fold sins and wick - ed - ness; and that we should not

dis - sem - ble nor cloak them be - fore the face of Al - might - y God

our heav - en - ly Fa - ther; but con - fess them with an hum - ble,

low - ly, pen - i - tent, and o - be - di - ent heart; to the

end that we may ob - tain for - give - ness of the same, by his

in - fi - nite good - ness and mer - cy. And al - though we ought,

at all times, hum - bly to ac - knowl - edge our sins be - fore God;

yet ought we chief - ly so to do, when we as - sem - ble and

meet to - geth - er to ren - der thanks for the great ben - e - fits that

we have re - ceiv - ed at his hands, to set forth his most

wor - thy praise, to hear his most ho - ly Word, and to ask

those things which are req - ui - site and nec - es - sa - ry, as well

for the bod - y as the soul. Where - fore I pray and be - seech


you, as man - y as are here pres - ent, to ac - com - pa - ny
 me with a pure heart, and hum - ble voice, un - to the
 throne of the heav - en - ly grace, say - ing,
AL - MIGHTY God, the Fa - ther of our Lord Je - sus Christ, who
 de - sir - eth not the death of a sin - ner, but rath - er that he
 may turn from his wick - ed - ness and live, hath giv - en pow - er, and
 commandment, to his Min - is - ters, to de - clare and pronounce to his
 peo - ple, be - ing pen - i - tent, the Ab - so - lu - tion and Re - mission
 of their sins. He par - don - eth and ab - solv - eth all those who
 tru - ly re - pent, and un - feign - ed - ly be - lieve his ho - ly Gos - pel.
 Where - fore let us be - seech him to grant us true re - pent - ance, and
 his Ho - ly Spir - it, that those things may please him which we do
 at this pres - ent; and that the rest of our life here - af - ter

Monotonic Recitation.

61

may be pure and ho - ly; so that at the last we may

come to his e - ter - nal joy; through Je - sus Christ our Lord.

 GOD, from whom all ho - ly de-sires, all good coun-sels, and all


just works do pro-ceed; Give un - to thy ser-vants that peace which

the world can - not give; that our hearts may be set to o - bey

thy commandments, and al - so that by thee, we, be - ing de - fended


from the fear of our en - e - mies, may pass our time in rest and

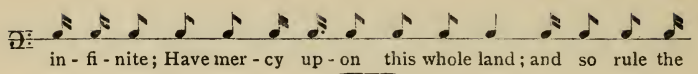
qui - et - ness; through the mer - its of Je - sus Christ our Sav - iour.

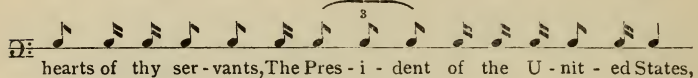
 LIGHTEN our dark-ness, we be-seech thee, O Lord; and by thy great

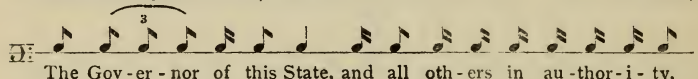
mer - cy de - fend us from all per - ils and dan - gers of this

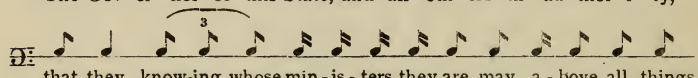
night; for the love of thy on - ly Son, our Sav - iour, Je - sus Christ.

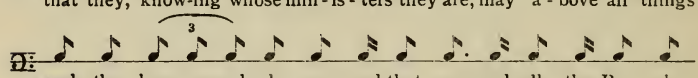
 ALMIGHTY God, whose king-dom is ev - er - last - ing, and power

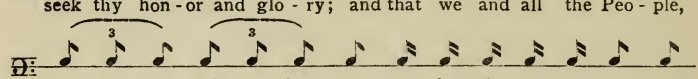

in - fi - nite; Have mer - cy up - on this whole land; and so rule the

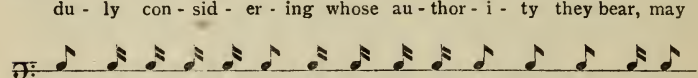

hearts of thy ser - vants, The Pres - i - dent of the U - nit - ed States,

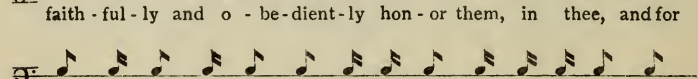

The Gov - er - nor of this State, and all oth - ers in au - thor - i - ty,

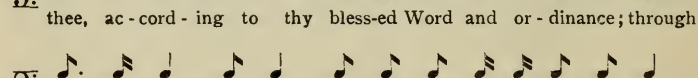

that they, know - ing whose min - is - ters they are, may a - bove all things

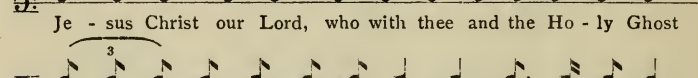

seek thy hon - or and glo - ry; and that we and all the Peo - ple,

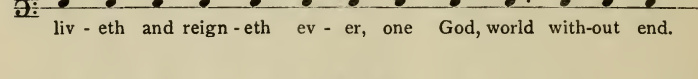

du - ly con - sid - er - ing whose au - thor - i - ty they bear, may

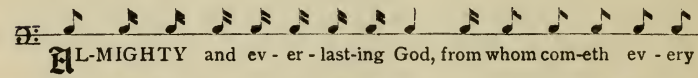

faith - ful - ly and o - be - dient - ly hon - or them, in thee, and for

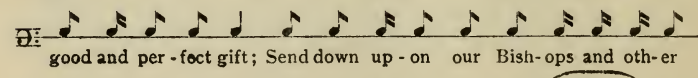

thee, ac - cord - ing to thy bless - ed Word and or - dinance; through


Je - sus Christ our Lord, who with thee and the Ho - ly Ghost


liv - eth and reign - eth ev - er, one God, world with - out end.



AL-MIGHTY and ev - er - last - ing God, from whom com - eth ev - ery



good and per - fect gift; Send down up - on our Bish - ops and oth - er



Cler - gy, and up - on the Con - gre - ga - tions com - mit - ted to their


Monotonic Recitation.

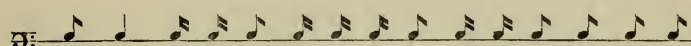
63



charge, the health - ful Spir - it of thy grace; and that they may



tru - ly please thee, pour up - on them the con - tin - u - al



dew of thy bless - ing. Grant this, O Lord, for the hon - or of

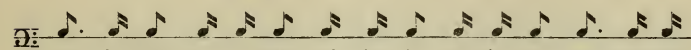

our Ad - vo - cate and Me - di - a - tor, Je - sus Christ.

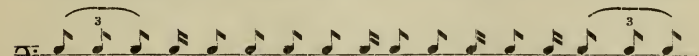

GOD, the Cre - a - tor and Pre - serv - er of all man-kind, we



humbly be - seech thee for all sorts and con - di - tions of men; that thou



would - est be pleas - ed to make thy ways known un - to them, thy sav - ing


health un - to all na - tions. More es - pe - cial - ly we pray for thy

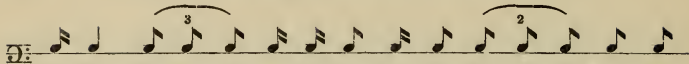

ho - ly Church u - ni - ver - sal; that it may be so guid - ed and


gov - ern - ed by thy good Spir - it, that all who pro - fess and call themselves

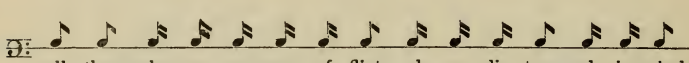

Chris - tians may be led in - to the way of truth, and hold the faith in


u - ni - ty of spir - it, in the bond of peace, and in right - eous - ness

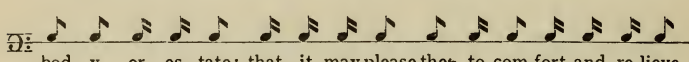
How to Sing the Choral Service.



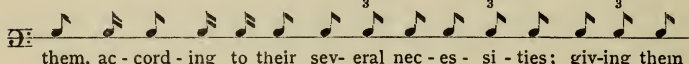
of life. Fi-nal - ly, we commend to thy fa-ther-ly good-ness



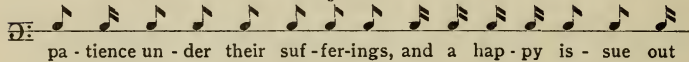
all those who are any ways af-flict-ed, or dis-tress-ed, in mind,



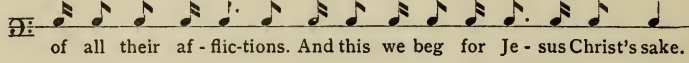
bod-y, or es-tate; that it may please thee to com-fort and re-lieve



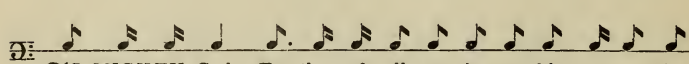
them, ac-cord-ing to their sev-eral nec-es-si-ties; giv-ing them



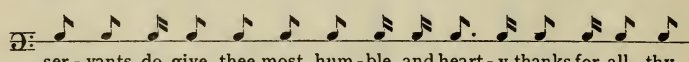
pa-tience un-der their suf-fer-ings, and a hap-py is-sue out



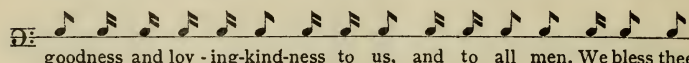
of all their af-flic-tions. And this we beg for Je-sus Christ's sake.



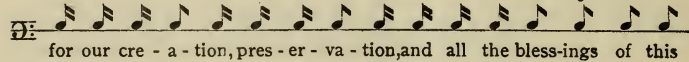
AL-MIGHTY God, Fa-ther of all mer-cies, we, thine un-wor-thy



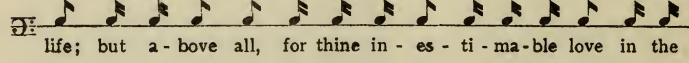
ser-vants, do give thee most hum-ble and heart-y thanks for all thy



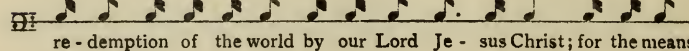
goodness and lov-ing-kind-ness to us, and to all men. We bless thee



for our cre-a-tion, pres-er-va-tion, and all the bless-ings of this



life; but a-bove all, for thine in-es-ti-ma-ble love in the



re-demption of the world by our Lord Je-sus Christ; for the means

of grace, and for the hope of glo - ry. And, we be - seech thee,

give us that due sense of all thy mer - cies, that our hearts may be

un-feign - ed - ly thank-ful; and that we show forth thy praise, not on - ly

with our lips, but in our lives, by giv - ing up our-selves to thy

ser - vice, and by walk - ing be - fore thee in ho - li - ness

and right - eous - ness all our days; through Je - sus Christ

our Lord, to whom, with thee and the Ho - ly Ghost,

be all hon - or and glo - ry, world with - out end.

AL-MIGHTY God, who hast giv - en us grace at this time with

one ac - cord to make our common sup - pli - ca - tions un - to

thee; and dost prom-ise that when two or three are gath - er - ed

to - geth - er in thy Name thou wilt grant their re-quests; Ful - fil now,

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O Lord, the de-sires and pe-ti-tions of thy ser-vants, as may
 be most ex-pe-di-ent for them; grant-ing us in this world
 knowledge of thy truth, and in the world to come life ev-er-last-ing.

THE grace of our Lord Je-sus Christ, and the love of God, and the
 fel-low-ship of the Ho-ly Ghost, be with us all ev-er-more.

When the organ is not played in choral responses (and it should not be played), the singers depend upon the chanter. In deceptive endings like "through Jesus Christ our Lord, to whom, with thee, and the Holy Ghost," etc., the comma after "Lord" should not be too prominent. A little carelessness in regard to such small details will often lead to confusion.

It is a common mistake for clergymen to suppose that they can get a prompt response from the choir by unduly prolonging the ending of a prayer, thus,—

"through Je - sus Christ our Lord."

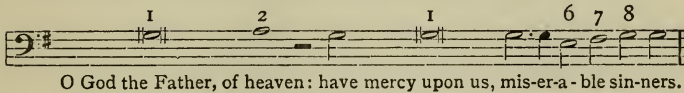
On the contrary, nothing more effectually prevents a decisive "amen." Drawling of this kind has, at times, an effect which borders on the ridiculous, as, for example,—

"world with - out end."

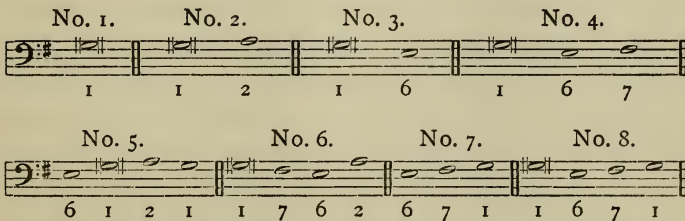
CHAPTER IX.

THE TRADITIONAL MELODIES OF THE CHORAL SERVICE.

THE earliest portion of the English Prayer Book was the Litany, published by royal authority A. D. 1544, and set to music under the supervision of Archbishop Cranmer, who adapted for the purpose the well-known ancient plain-song melody.



Upon this formula, founded upon the 1st, 2d, 6th, and 7th degrees of the scale, is based the inflections of the choral service, used at Matins, Litany, and Evensong. The above melody embraces eight musical forms, as follows :



No. 1 represents the monotone use. It consists in

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the recitation of the entire service on a single note, with or without organ accompaniment, and is the simplest and most ancient form of musical service. Among the best monotone settings which have been published from time to time, should be mentioned one by the late Sir Joseph Barnby, published by Novello, Ewer & Co., and another by Dr. Edward J. Hopkins, published by Metzler & Co., London. Both of these provide an accompaniment for the organ, and, with a few slight alterations to correspond with the American Prayer Book, are suitable whenever a simple kind of musical service is needed.

The monotone use may always be called into requisition for such portions of the Prayer Book as are not provided with definite choral settings; for instance, the responses in the Penitential Office for Ash Wednesday, and the responses in other Occasional Offices.

Forms 2, 3, and 4 occur in the versicles; No. 2 being used for the words "Praise ye the Lord," and 3 and 4 for the versicles after the Apostles' Creed. No. 5 is sung in the English service to the words "O God, make speed to save us." Forms 6, 7, and 8 occur in different parts of the Litany.

These ancient melodies and inflections are traditional and inherited choral forms; as such they should never be altered or tampered with in any way, nor should unauthorized inflections be substituted for them, as is sometimes done in important churches, to the detriment of ecclesiastical music.

Traditional Melodies of Choral Service. 69

The terms "ferial" and "festal" refer to the melodies and harmonies of the *responses*; those used for week days (ferial) being of comparatively simple construction, while those for high days and Sundays (festal) are more elaborate.

The priest's part does not vary with the festal and ferial use. The ferial mode is almost unknown in the American church. The daily choral service, liberally supported, modeled on strict traditional lines, and artistically rendered, is, unfortunately, not yet established in any church in this country.¹

The ferial responses should be sung by the congregation always; the super-imposed soprano melodies of the festal use were never intended to supplant the plain-song belonging to the people. (See Chapter X, page 83.)

In learning the inflections it is well to observe the degrees of the scale upon which they are founded, and to practise them at first with their scale numbers. Care should be taken to sing according to the text, from an authentic version, maintaining the proper relation of syllables and notes. Some priests are careless in this respect and *drawl* the versicles, apparently without reference to conjoined notation. Singing from memory, without a printed musical setting, accounts for many such shortcomings.

¹ Daily choral services are attempted in a few parishes, but they are all more or less of a "make-shift" description. Nevertheless, if they eventually lead the way to higher standards, they will have served an educational purpose.

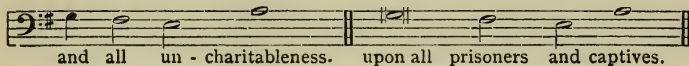
The Litany.

The Litany should be rendered, when possible, by priest and choir *without accompaniment*. When sung in a perfect and finished style there is hardly any part of the choral service more beautiful and devotional in effect. Here the priest's part may be said to be of almost paramount importance, musically. No choir, no matter how highly trained it may be, can possibly do justice to the responses if the chanter performs his duty in an unskilful, ill-prepared manner. Owing to the length of the Litany, *dragging* is particularly disastrous. It becomes contagious, and reacts upon the choristers. In fact, the method of singing the priest's part *always affects the choir* in every portion of the service. A crisp, flowing, prompt delivery, keeps the choristers on the *qui vive*, whereas a drawling, sluggish method produces a lifeless effect which invariably influences the singers.

The time consumed in chanting the whole of the Litany, and the prayers which are occasionally added, is considerable. As a test in maintaining pitch, this portion of the service is most exacting, and should never be attempted in public by a novice. A *light, unforced voice* should be used, or fatigue and flattening are certain to result. The notation should be scrupulously followed. It is not an uncommon thing to hear a priest ignore dotted notes, eighth notes, and quarter notes, as if they were utterly unworthy of notice.

Traditional Melodies of Choral Service. 71

Among the words of the Litany which are apt to give trouble in chanting, there are two which deserve special attention,—“uncharitableness” in verse 7, and “prisoners” in verse 25. They should be sung thus :



The Choral Eucharist.

The musical neglect of the Office of Holy Communion, indicates, in no uncertain way, the peculiar and mistaken views so widely prevalent regarding the chief Service of the Church ; — views which ill accord with the actual meaning of the term “Eucharist,”¹ and which are happily yielding to a more enlightened appreciation of the true character of the Church’s central act of Worship.

“The Communion (i. e., the Office of the celebration of the Holy Communion) is eminently the Church’s song of praise, accompanying her highest act of Faith. In it she more especially acknowledges the present influences of Christ among his people, and in songs taught her by those angels who glorify him in heaven, commemorates not only his sacrifice once offered, but the everlasting triumph over death which was its consequence, and that eternal life, which he communicates through the Holy Spirit to the Church ; and

¹ “*Εὐχαριστία*, a giving of thanks ; *εὖ*, well, and *χαρίζομαι*, I show favor ; from *χάρις*, favor ; closely related to *χαρά*, joy, and *χαίρειν*, to rejoice.”

which, in the full assurance of faith, she here seeks in a more peculiar manner through the ordinance of his own institution. This seeking for his special grace being in itself an act of praise and thanksgiving, and of most perfect commemoration, has therefore been from ancient times called the Eucharist. It is plain from the very nature of the case, that no part of Divine Service ought to be celebrated with greater choral fulness, than the Office of the Holy Communion."

Space will not here permit of more than a brief allusion to that revival in Church life inaugurated at the time of the Oxford Movement, which has gradually led, both in England and America, to the restoration of choral celebration of the Holy Communion to its ancient exalted position, with the result that in hundreds of parishes, where formerly this Service was musically impoverished and treated as a mere "appendage" to other services, its chief importance as well as its Eucharistic character is now observed.¹

¹In 1843, according to Jebb, there was but one church in London where Choral Eucharist could be heard regularly. "The Chapel in Margaret Street, Cavendish Square, is the only church in London where the full Communion Service is sung every Sunday. It is a reproach to Westminster and St. Paul's that the piety of an individual should have done more, in an humble and unendowed sanctuary, for the solemn service of God, than has been attempted by either of the rich collegiate foundations of the capital; his being a voluntary labor of love; their neglects being transgressions of the Church's express commands." (Choral Service, page 462.)

In the American Church, Choral Celebrations were almost unknown as late as 1870.

Traditional Melodies of Choral Service. 73

The great solemnity of Holy Communion, and the care and attention which must necessarily be given to the various ritual details connected with the Office, render the duties of the chanter correspondingly elaborate and difficult. Yet if musical loyalty and skill on the part of the priest is desirable anywhere, it is more especially demanded in this, the highest act of priestly worship.

The intoning note for the Lord's Prayer, the Collect following, and the Commandments, should, as a rule, be either the Tonic, Mediant, or Dominant of the key in which the Kyrie is written.

The Epistle and Gospel *may be read*, the rubric¹ prescribing these parts of the service to be sung in plain-song having been altered at the Savoy Conference, 1661. On page 24 of Sir John Stainer's "Choir-book of the Office of Holy Communion" (Novello, Ewer & Co.), may be found the rules governing the intoning of the Collects, Epistle, and Gospel.

The first five words of the Nicene creed, "I believe in one God," may be monotoned by the celebrant, the tonic chord being given by the organ.

Dr. Bisse thus vindicates the singing of the Nicene Creed:

¹ "It is needless to point out, by the way, in the face of a rubric which defines the mode in which even the *lessons* are to be sung, how little idea there was on the part of our liturgical revisers of interfering with the ancient musical performance of divine service."—BLUNT.

“What so proper a subject of song and joy, as triumph and victory, and that over the world? What is the victory that overcometh so great an enemy? It is even our faith, which is proclaimed before the Altar in the rehearsal of our Creeds. Besides, this recounts the grand Articles of our Faith, of the ever-blessed Trinity, particularly of the Incarnation, the Nativity, the Crucifixion, the Resurrection, the Ascension of our Lord; all of which are the subjects of the greater festivals of our Church. And since the celebration of each of these is attended with an anniversary feast-day, the public rehearsal of them, though made every day, may justly be accompanied and expressed with the concurrent joy of the congregation.”

Jebb emphasizes the importance of a choral rendering of the Nicene Creed, maintaining that there is “no incident of the choral service which more requires strenuous defence, or which should be more solicitously guarded against the novel objections of modern times.”

The penitential character of the Communion Confession requires that it be sung on a low note (generally a minor third below the preceding recitation tone), with a subdued expression, indicative of sorrow and reproach. The priest should under no circumstances undertake to lead the choir by keeping a little in advance of them. He should start the recitation clearly and decisively, and then suffer his voice to accompany the singers, without anticipating their delivery.

Traditional Melodies of Choral Service. 75

This simple rule is broken repeatedly, more especially in the General Confession, the Lord's Prayer, and the Creeds; and yet common sense should suffice to show that one voice can easily accompany a number of trained choristers, whereas a whole chorus will be thrown into dire confusion if compelled to pursue an erratic chanter.

The Comfortable Words, Sursum Corda, Preface to the Sanctus, and the Proper Prefaces, may be monotoned. The ancient melodies for these portions are included in the Appendix; also the Versicles and Responses, and the Ferial Litany.

CHAPTER X.

CONCLUDING REMARKS.

The perverted ideas, so prevalent on matters pertaining to Church music, owe their existence largely to the *silence* of the clergy. A stream can rise no higher than its fountain-head ; if musical worship is as important as the Church teaches us it is, its proper characteristics should be explained from the pulpit, for the edification of the multitude. The neglect of ecclesiastical music, on the part of both clergy and laity, is thus deplored by Latrobe :—

“Volumes upon volumes are continually issuing from the press upon subjects of religious obligation, applied to all the divisions and subdivisions of a Christian community ; some, indeed, so closely connected with this degraded art, that a stretch of ingenuity seems requisite to pass it over in silence ; and yet in vain do we peruse the crowded pages, for one solitary remark upon its preciousness, or one admonitory hint for its cultivation. Every possible topic of ministerial responsibility, doctrinal and practical, is professedly drained ; and yet not a word said on the obligation to superintend and encourage the exercise of a hallowed gift. The several duties preparatory to the becoming

fulfilment of the pastoral office, are most urgently impressed upon the Christian student ; but not a word said to enforce the necessity of a proper qualification for a portion of that office, which is about to demand not merely his cordial participation, but his judicious direction. The members generally of a congregation are in no want of 'line upon line' and 'precept upon precept,' to regulate their conduct in and out of the house of God ; and yet their indifference to the work of thanksgiving remains unrebuked, and their neglect of preparation passes as "a thing of nought"! In short, so glaring is the want of interest manifested toward devotional music, that we might imagine all reasoning upon its properties was based upon the assumption that real godliness is in inverse proportion to the cultivation of sacred song.

"Occasional hints in different publications redeem the religious world from the universal application of this animadversion. Yet they are presented with a doubtful eye and a penurious hand ; and even when dwelt upon, are seldom treated with the slightest degree of that candor, skill, and enthusiasm, which are immediately brought to the discussion of any other topic of common concern."

However extreme these views may seem, it is certain that the education of the laity in the proprieties of ecclesiastical music is almost wholly neglected. It is very seldom that one hears anything in sermons and addresses which is specially intended to enlighten con-

gregations on the nature and history of the traditional musical service. To what extent such edification is needed may be seen by the number of parishes in which rectors are afraid to introduce the choral service on account of lay opposition. In fact, the ignorance or prejudice of congregations is frequently offered as an excuse for adopting whatever style of musical worship best conforms to their wishes. Yet opportunities for instruction are as frequent in this as in any other department of parochial work, and not until they are utilized to their fullest extent will wholesome results be seen.

The Inordinate Length of Services.

The injudicious practice of combining *several services in one*, retards the progress of the choral system, and breeds a dislike to it. A full musical service is necessarily longer than one which is read throughout. Choral Matins, a thirty minute sermon, and Choral Communion, however spiritually satisfying and soul refreshing they may be separately, are, conjoined, more than average mortals can digest without both physical and mental fatigue. When choral Litany is included, as it sometimes is, the case grows worse.

There are many clergymen who do not seem able to comprehend this, and who often express surprise and regret that so many people leave the church just when the chief service is about to commence. Until this abuse is rectified, the Office of Holy Communion will

continue to resemble a mere addition to some other service, and will be proportionately misunderstood and slighted.

Singing the Air.

Of all the unmusical habits liable to be contracted by clergymen, perhaps the worst is that of singing the air, or melody, when the choir is singing the various parts of the *harmony* ; under such circumstances, to sing the soprano part an eighth below its true pitch is to violate one of the fundamental laws of music, *viz. : no two parts may proceed in octaves with each other.* The breaking of this rule produces an atrocious effect. The excuse is sometimes made that members of the congregation sing in "unison," and the same privilege should be accorded the clergy. The music which proceeds from a choir is supposed to represent an ideal kind, and to be free from congregational defects. Officiating clergy who sing in the chorus practically become choristers for the time being. In mission services, where it is often necessary for the clergy to "lead the singing," the case is different.

The rule is a simple one, — whenever the parts of harmony are being sung, the clergy should either sing tenor or bass, or preserve a dignified silence. Although clerical consecutive octaves are bad enough in *any* part of the service, it is in processional hymns (so often used in the American Church) that their effect is supremely offensive.

Unaccompanied Singing.

Unaccompanied singing is not sufficiently encouraged in our choirs. The human voice, whether we regard its musical capabilities or its marvelous mechanism, surpasses all instruments whatever. Pure vocal music is transcendent.

Aside from the fact that unaccompanied singing is in accordance with the earliest Christian practice, it leads to the highest results artistically. There is no choral discipline so wholesome as that imposed by absence of instrumental assistance. This accounts for the marked superiority of the music in Greek and¹ Russian churches: where organs are prohibited. Any choir worthy of the name should be able to respond to whatever reciting note the priest may give them, and the priest should be so fitted for his choral work as to command the respect and confidence of the singers.

The unmusical custom of continually sounding reciting notes on the organ is carried to an extreme. Excepting in a few portions of the Communion Office, it is really unnecessary, if the priest is at all competent, musically.

By silencing the organ, deviation from pitch is not published to the congregation. When singers follow

¹ The choir of the Imperial Chapel at St. Petersburg, composed of boys and men, is acknowledged to be the finest in the world.

the chanter, accidental variation from the original key is apt to pass unnoticed.

Art in Musical Worship.

Not infrequently one meets with the contention that a highly *artistic* rendering of the choral service by priest and choir is unnecessary; that the time, energy, and money spent thereon are not commensurate with results, and that what is most generally needed is music of a very plain and "heartly" kind, which the mass of people can "readily understand," "enter into," and "profit by." The argument is fallacious, and involves a principle which, if adhered to, to any great extent, would stay all progress and bring certain deterioration to the music of the Church.

Shuttleworth, in "The Place of Music in Public Worship," remarks that it is not merely or chiefly the cultured classes to whom artistic music appeals. "To the poor, and those upon whom life lies heavily, few influences are so subtly powerful for consolation and uplifting as those of the best music. Singers always say that, however untrained their musical faculties, no audiences are more encouraging than those composed of the workers and the poor; and not the critics themselves are keener judges of what is good."

Following the thought conveyed in Psalm xc. 17, "The beauty of the Lord our God be upon us," the

above writer thus emphasizes the relationship of *art* and *beauty* to praise and worship : —

“Beauty is sacrament of God, a fragment of His perfect splendor revealed to our dim sight. And every endeavor on man’s part to shape or to set forth a beautiful thing is an attempt to give form and color to his thought of God. In so far as he succeeds, he has done a thing no less useful to the people than if he had drained a marsh or bridged a river. We thank God for the success of such works, and we do well. But the beautiful embodying of a beautiful thought is a thing to rejoice in, and to praise God for, no less than these. A great poem is not less of a treasure than a great invention ; a noble picture is as priceless a national possession as the sword of a conquered king; Shakespeare, Handel, Michael Angelo, were prophets of God, and servants of man as true and as illustrious as were ever George Stephenson, or Nelson, or Lord Shaftesbury. The poet, the musician, the painter, are our benefactors no less than the scientist, the patriot, and the statesman. Through them our eyes see something of the King in His beauty ; through them the beauty of the Lord our God — though it be in fragments, as the sunshine falls through stained windows upon some chancel floor ; through them that supreme beauty is upon us.

“Hence all great art has been inspired by, and has expressed, religious feeling. The greatest masterpieces of painting, of sculpture, of poetry, of music,

are, one and all, attempts to embody religious truth in an external form, to convey some inward spiritual idea through its outward and apparent symbol. Art is sacramental, and the conscience of Christendom has ever recognized and employed it in the service of God. 'All great art is praise.' "

Congregational Singing.

To emphasize the importance of artistic musical worship on the part of priest and choir, is not to discourage congregational singing.

The people have their plain-song responses, and their hymns, and their canticles sung to chants. These they can and should sing. The more elaborate music they should not attempt to sing. The custom of holding a public rehearsal weekly, for the purpose of practising hymns and the simpler parts of the service, is to be commended. Indeed, without such practice, it is difficult to secure really good results.

The Rev. J. Baden-Powell thus describes a successful rehearsal of this kind: —

"I got as many as possible of the congregation to remain after the Sunday evening service for a great general practice with the choir, and it was at this practice that I succeeded in showing the congregation what was their proper part in Tallis's harmonies, viz., the plain-song—just what the priest has sung in the versicles. I conducted that particular practice thus: Some lithographed copies of the words and

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plain-song only were distributed, principally among the congregational choir. I then sent the cantoris side of the choir (men and boys) to stand down in the aisle with similar copies in their hands. We then first went through all the preces in the plain-song only; and then, for the second time, with the decani side up in the choir-stalls singing the harmonies. We tried it once through again, and the day was won, and the success has not passed away; the congregation as a body remember their own part whenever we sing Tallis's harmonies, and, to keep the proper balance, one side of the choir sings the harmony, while the other sings the plain-song, and the organ plays the accompaniment (softly) with the plain-song as melody, bringing down the upper harmonies into the lower octave, so as to leave them to be really *vocal* harmonies, as they are meant to be. Thus it gained Tallis's own intention, viz., a body of plain-song, with harmonies lighting it up—not prominently, but sufficiently strong to balance, and making the whole a compact volume of sound. It is worth any trouble to get rid of that horrid effect of a congregation struggling to sing the soprano harmony as one so often hears—in which when the reciting note is A there is a frequent use of F sharp! In the same way in the congregational practice the congregation will learn to sing the plain-song in the canticles against the fauxbourdons, care being taken to subdue the fauxbourdon so that it is not over-prominent. I mention this be-

cause of the persistence with which the congregation *will* try to sing whatever it hears the choir sopranos sing. I once heard in a large London church many of the congregation, even the men, persevering, verse after verse, in trying to sing an elaborate high-pitched fauxbourdon. The effect was ludicrous; but the fault lay in the undue prominence given to the fauxbourdon in the choir, which almost smothered the plain-song, instead of accompanying it. Four or five trebles, at the most, three to the first, two to the second part, are quite sufficient for an ordinary-sized choir—all the rest may sing the plain-song.”

The Speaking and the Singing Voice.

That musical training exerts a beneficial effect upon the speaking voice is a fact not fully appreciated. He who sings with a pure tone production is not apt to speak unmusically.

The mere habit of criticizing one's singing voice, and trying to avoid impurity of timbre, necessarily improves the voice in speaking. Hullah says: “High excellence in speech has, without doubt, been attained by many who have had no skill in song. Nevertheless there is good reason for believing that, in the majority of cases, the surest and shortest way to the former would be found through the latter; and that the speaking voice would be best “formed,” and soonest brought under control, by the practice of *musical* sounds.”

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The Hesitating Style.

A *hesitating* style of intoning is very puzzling to choristers. The chanter should be careful to acquire a firm, certain delivery, free from all wavering. Even if a subdued voice be used, if it be clear and *decisive*, it will assist the choir in prompt and accurate response.

A High Standard Necessary.

Notwithstanding the fact that a plain read service is often a necessity, it should be the aim of every clergyman to fit himself for the requirements of the purest type of musical service. The standard should ever be a high one, although varying conditions must be respected.

To attempt a rich, elaborate, and artistic musical ritual under unfavorable circumstances, is to court failure.

In the midst of plenty, with requisite facilities in reach, to rest content with a musically impoverished service, is to neglect a duty.

A service should either be *choral* or *plain* throughout. What is commonly known as a "semi-choral" service is a corrupt type, in which portions intended to be *sung* are *read*.

It is unwarranted, and should be discountenanced. A broken up choral service becomes a sort of "hodge-podge," and is neither "fish, flesh, nor fowl."

Some clergymen, governed perhaps by prejudices, the force of which they may not realize, pursue a sys-

tem of intoning which is utterly incomprehensible. They will sing certain portions according to rule, but will insist upon *reading* their part in the choral Litany,—or the Commandments in choral Communion,—or perchance the versicles and psalter in choral Evensong. Others again will not intone at all, but will insist upon having “choral service” co-existent with a read service.

If asked *why* they indulge in such inconsistencies, they are compelled in explanation to fall back upon some personal like or dislike, to gratify which they are willing to sacrifice tradition.

The Ordering of the Service.

A choral service should be so ordered that each officiating clergyman can be assigned to duties best suited to his abilities.

The unmusical men should take the unmusical portions. Where this rule is not followed, the consequences are often disastrous, and the *choristers* are blamed for the mistakes of the clergy.

When the officiant is a visitor, or stranger to the musical customs of a church, these should be explained to him beforehand.

Carelessness in attending to such details often leads to misunderstandings which are preventable.

Services for Holy Communion.

Among many other old prejudices, that against having unconfirmed choir boys present at celebration of Holy

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Communion, accounts partly for the lack of Eucharistic music just prior to the general revival in Church life in the early part of this century. With no choirs to sing the music there was small encouragement for musicians to compose it. Happily a great change has been inaugurated. The best composers are now giving the chief service of the Church the attention it deserves.

It would be difficult to overestimate the value of the settings for the office of Holy Communion, edited by Sir George Martin, organist of St. Paul's cathedral, and published by Novello, Ewer & Co. These settings now number nearly half a hundred, and new ones are constantly being contributed by the most eminent church musicians.

One would suppose from the lamentable persistence with which (in the American Church) the "Gloria in Excelsis" is sung to what is called the "old chant," while other musical portions are not sung at all, that the former dearth of Eucharistic music was still upon us.

Authentic Traditions.

For reasons briefly touched upon in Chapter I, the traditions of Church music which are distinctively *American*, are to a large extent untrustworthy, and should be cast aside, to give place to those which are ancient and authentic. The choral customs obtaining in the collegiate and cathedral centers of England

should be revered, and scrupulously followed in the American Church.

It is deplorable that certain parishes foster and encourage illegitimate forms of musical service, founded upon the whims and fancies of individual clergymen, organists, choirmasters, vestrymen, etc.

Failure to conform to what is traditionally correct, leads to the education of our Churchmen on false and misleading lines.

It matters not whether the outcome be the organizing of a "female vested choir," or a mongrel type of musical ritual, the *cause* is the same. Provision has lately been made for the use of an indefinite and arbitrary order of service, after regular Morning and Evening Prayer have been said. In some parishes, advantage is taken of this, to introduce "new" and more "attractive" versicles and responses. The ancient choral service is tampered with and defaced, in order to pander to popular wants. In defence it is urged that we live in a *progressive age*, and cannot be hampered by old traditions.

"FOR US, REAL PROGRESS CONSISTS IN DRAWING NEARER TO THE ANCIENT CATHOLIC LANDMARKS, NOT IN DEPARTING STILL FARTHER FROM THEM. THIS, ONLY, IS THE PROGRESS WHICH CHURCHMEN SHOULD DESIRE TO SEE."¹

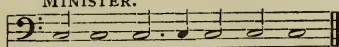
¹ Dr. Dix.

APPENDIX.

Festal and Ferial Versicles and Responses.

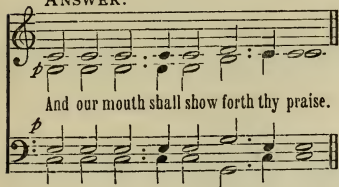
Ferial.

MINISTER.



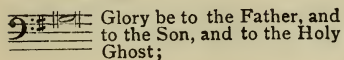
O Lord, o - pen thou our lips.

ANSWER.



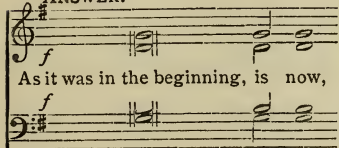
And our mouth shall show forth thy praise.

¶ Here, all standing up, the Minister shall say:



Glory be to the Father, and
to the Son, and to the Holy
Ghost;

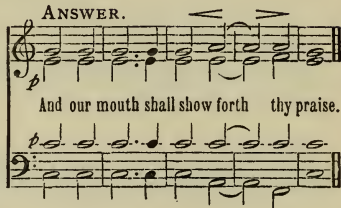
ANSWER.



As it was in the beginning, is now,

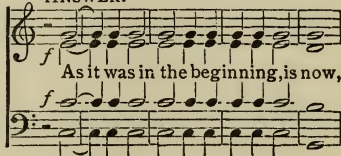
Festal.

ANSWER.

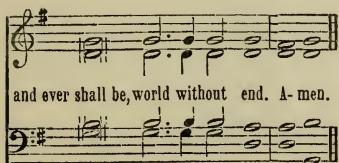


And our mouth shall show forth thy praise.

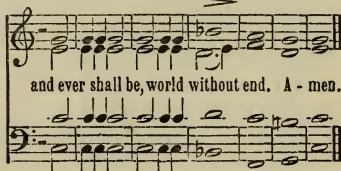
ANSWER.



As it was in the beginning, is now,



and ever shall be, world without end. A - men.

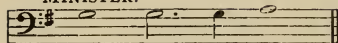


and ever shall be, world without end. A - men.

Ferial.

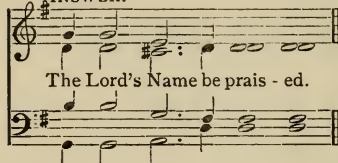
Festal.

MINISTER.



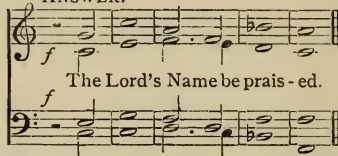
Praise ye the Lord.

ANSWER.



The Lord's Name be prais - ed.

ANSWER.



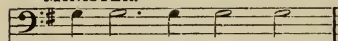
The Lord's Name be prais - ed.

After the Creed.

Ferial.

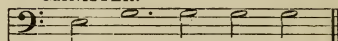
Festal.

MINISTER.



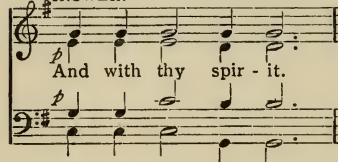
The Lord be with you.

MINISTER.



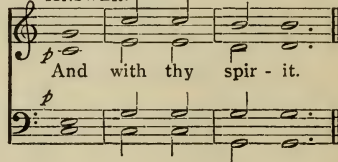
The Lord be with you.

ANSWER.



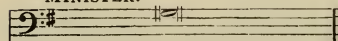
And with thy spir - it.

ANSWER.



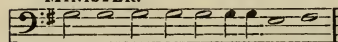
And with thy spir - it.

MINISTER.



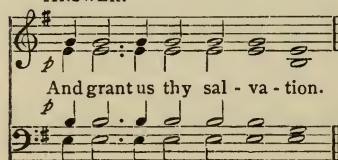
Let us pray.

MINISTER.



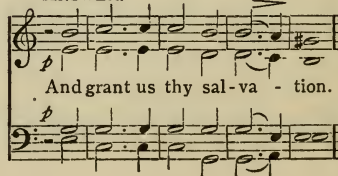
O Lord, show thy mercy upon us.

ANSWER.



And grant us thy sal - va - tion.

ANSWER.



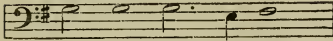
And grant us thy sal - va - tion.

Ferial.

Festal.

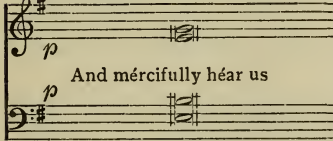
The next four Versicles with their Responses are to be used only at Evening Prayer.

MINISTER.



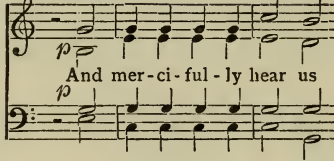
O Lord, save the State.

ANSWER.

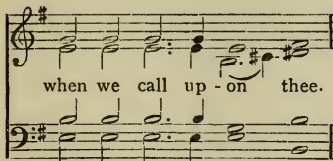


And mércifully héar us

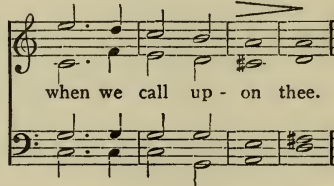
ANSWER.



And mer-ci-ful-ly hear us

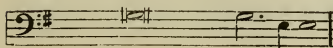


when we call up - on thee.



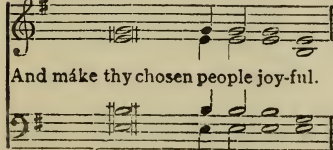
when we call up - on thee.

MINISTER.



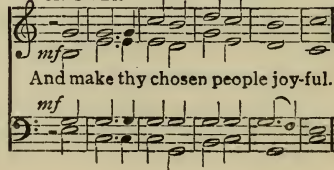
Endúe thy mínisters with righteousness.

ANSWER.



And máke thy chosen people joy-ful.

ANSWER.

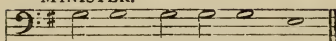


And make thy chosen people joy-ful.

Ferial.

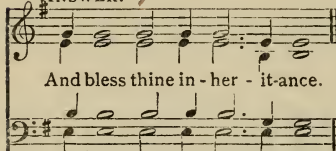
Festal.

MINISTER.



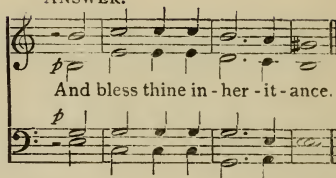
O Lord, save thy peo - ple.

ANSWER.



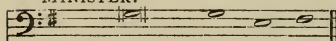
And bless thine in - her - it - ance.

ANSWER.



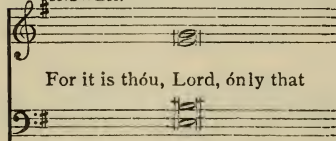
And bless thine in - her - it - ance.

MINISTER.



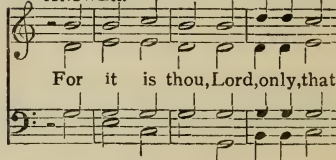
Give péace in our time, O Lord.

ANSWER.

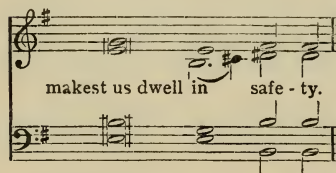


For it is thóu, Lord, ónly that

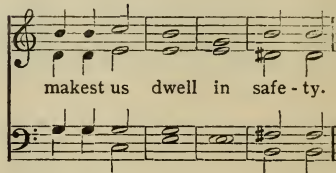
ANSWER.



For it is thou, Lord, only, that

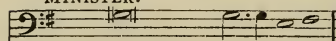


makest us dwell in safe - ty.

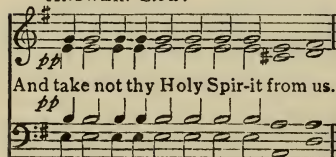


makest us dwell in safe - ty.

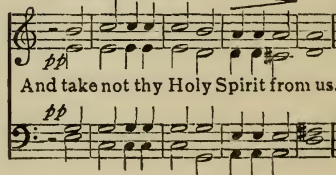
MINISTER.



O Gód, make cléan our hearts within us.

ANSWER. *Slow.*

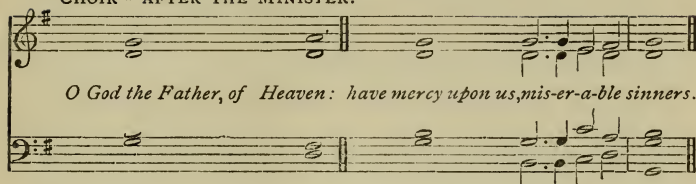
And take not thy Holy Spir - it from us.

ANSWER. *Slow.*

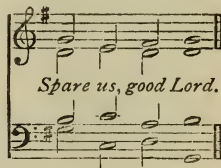
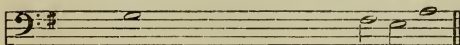
And take not thy Holy Spirit from us.

The Ferial Litany.

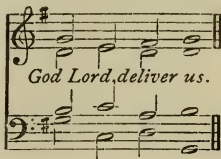
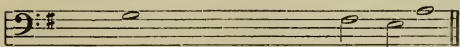
CHOIR — AFTER THE MINISTER.

*O God the Son, Redeemer of the world: have mercy upon us, miser-a-ble sinners.**O God the Holy Ghost, proceeding from the Father and the Son: have mercy upon us, miser-a-ble sinners.**O holy, blessed, and glorious Trinity, three Persons and one . . . God: have mercy upon us, miser-a-ble sinners.*

Remember not, Lord, our offences,
nor the offences of our forefathers;
neither take thou vengeance of our sins: spare us, good Lord,
spare thy people, whom thou hast redeemed
with thy most precious blood, and be not angry with . . . us for ever:



From all evil and mischief; from sin;
from the crafts and assaults of the devil;
from thy wrath, and from everlasting damnation:



From all blindness of heart; from pride, vain-glory, and hypocrisy;
from envy, hatred, and malice, and | all un-charitableness:

Good Lord, deliver us.

From all inordinate and sinful affections; and from all the
deceits of the world, the flesh, | and the devil:

Good Lord, deliver us.

From lightning and tempest; from plague, pestilence, and famine;
from battle and murder, and from | sud-den death:

Good Lord, deliver us.

How to sing the Choral Service.

From all sedition, privy conspiracy, and rebellion; from all false doctrine, heresy, and schism; from hardness of heart, and contempt of thy Word | and Com-mandment:

Good Lord, deliver us.

By the mystery of thy holy Incarnation; by thy holy Nativity and Circumcision; by thy Baptism, Fasting, | and Temptation:

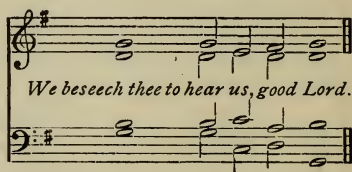
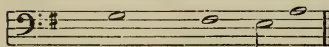
Good Lord, deliver us.

By thine Agony and Bloody Sweat; by thy Cross and Passion; by thy precious Death and Burial; by thy glorious Resurrection and Ascension; and by the coming of the | Ho-ly Ghost:

Good Lord, deliver us.

In all time of our tribulation; in all time of our prosperity; in the hour of death, and in the | day of judgment, *Good Lord, deliver us.*

We sinners do be-
seech thee to
hear us, O Lord
God; and that it
may please Thee
to rule and gov-
ern thy holy
Church universal in the right way;



That it may please thee to bless and preserve all Christian Rulers and Magistrates, giving them grace to execute justice, and to | main-tain truth; *We beseech thee to hear us, good Lord.*

That it may please thee to illuminate all Bishops, Priests, and Deacons, with true knowledge and understanding of thy Word; and that both by their preaching and living they may set it forth, and | show it ac-cordingly;

We beseech thee to hear us, good Lord.

That it may please thee to send forth laborers | into thine harvest;

We beseech thee to hear us, good Lord.

That it may please thee to bless and keep | all thy people;

We beseech thee to hear us, good Lord.

That it may please thee to give to all nations unity, | peace, and concord;
We beseech thee to hear us, good Lord.

That it may please thee to give us an heart to love and fear thee, and diligently to live after | thy com-mandments;
We beseech thee to hear us, good Lord.

That it may please thee to give to all thy people increase of grace to hear meekly thy Word, and to receive it with pure affection, and to bring forth the fruits | of the Spirit;
We beseech thee to hear us, good Lord.

That it may please thee to bring into the way of truth all such as have erred, and | are de-ceived;
We beseech thee to hear us, good Lord.

That it may please thee to strengthen such as do stand; and to comfort and help the weak-hearted; and to raise up those who fall; and finally to beat down Satan | under our feet;
We beseech thee to hear us, good Lord.

That it may please thee to succor, help, and comfort, all who are in danger, necessity, and | trib-u-lation;
We beseech thee to hear us, good Lord.

That it may please thee to preserve all who travel by land or by water, all women in the perils of childbirth, all sick persons, and young children; and to show thy pity upon all | prisoners and captives;
We beseech thee to hear us, good Lord.

That it may please thee to defend, and provide for, the fatherless children, and widows, and all who are desolate | and op-pressed;
We beseech thee to hear us, good Lord.

That it may please thee to have mercy up- | on — all men;
We beseech thee to hear us, good Lord.

That it may please thee to forgive our enemies, persecutors, and slanderers, and to | turn their hearts;
We beseech thee to hear us, good Lord.

That it may please thee to give and preserve to our use the kindly fruits of the earth, so that in due time we | may en-joy them;
We beseech thee to hear us, good Lord.

That it may please thee to give us true repentance; to forgive us all our sins, negligences, and ignorances; and to endue us with

the grace of thy Holy Spirit to amend our lives according to
thy | ho-ly Word;

We beseech thee to hear us, good Lord.

AFTER THE MINISTER.

Son of God; we beseech Thee to hear us.

O Lamb of God, who takest away the sins of the world; Grant us Thy peace.

O Lamb of God, who takest away the sins of the world; Have mercy upon us.

AFTER THE MINISTER.

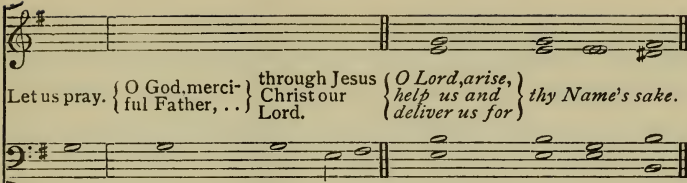
O Christ, hear us. Lord, have mer - cy up - on us.

Christ, have mer - cy up - on us.
Lord, have mer - cy up - on ns.

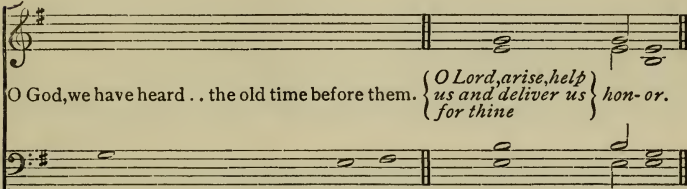
CHOIR — WITH MINISTER.

Our Father, who art in heaven, . . . But deliver us from evil. A - men.

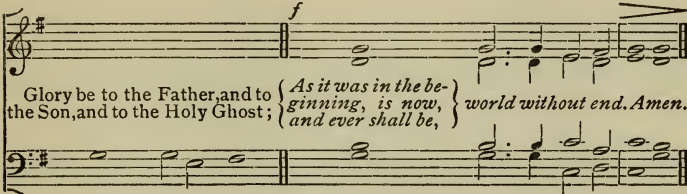
O Lord, deal not with us
according to our sins, } Neither reward us according to our in-i-qui-ties.



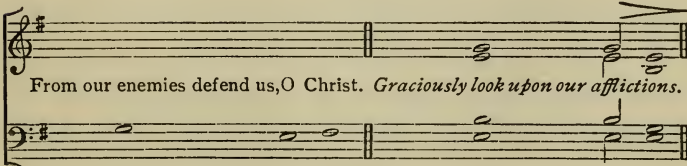
Let us pray. { O God, merci- ful Father, .. } through Jesus Christ our Lord. { O Lord, arise, help us and deliver us for } thy Name's sake.



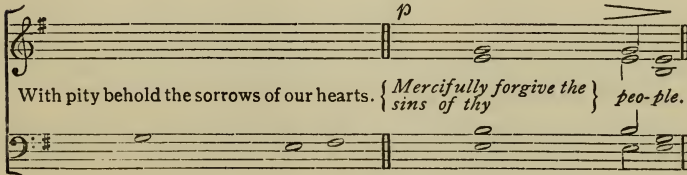
O God, we have heard . . the old time before them. { O Lord, arise, help us and deliver us for thine } hon- or.



Glory be to the Father, and to the Son, and to the Holy Ghost; { As it was in the be- ginning, is now, and ever shall be, } world without end. Amen.



From our enemies defend us, O Christ. Graciously look upon our afflictions.



With pity behold the sorrows of our hearts. { Mercifully forgive the sins of thy } peo- ple.

100 How to sing the Choral Service.

p

Favorably with mercy hear our prayers. *O Son of David, have mercy up-on us.*

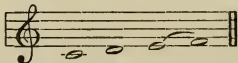
p *mf*

Both now and ever vouchsafe to hear us, O Christ. { *Graciously hear us,* } O Christ. { *Graciously hear us,* } O Lord Christ.

mf *Last Amen.*

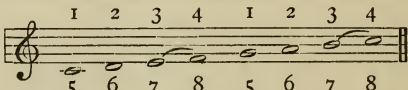
O Lord, let thy mercy be showed up - on us. *As we do put our trust in thee. A-men. A-men.*

NOTE.—The ancient melodies of the priest's part, from the Comfortable Words to the Sanctus, including the Proper Prefaces, are founded upon the tetrachord, i. e., a scale-series of four

notes, thus,  having a semitone between

1 2 3 4
5 6 7 8

the third and fourth degrees. In four instances only (in the Comfortable Words), the limits of the tetrachord are exceeded. Two tetrachords placed in succession, with a whole tone between,

form a major scale, thus: 

1 2 3 4 1 2 3 4
5 6 7 8 5 6 7 8

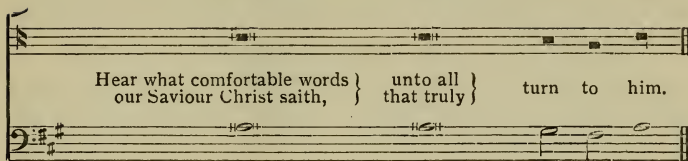
Each tetrachord, taken by itself, may be considered as half of a major scale, and numbered 1, 2, 3, 4, or 5, 6, 7, 8.

Of the following portions of the service, those in constant use are easily retained in memory. The Proper Prefaces, occurring rarely, should be read from note.

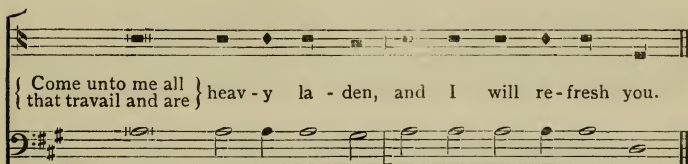
Appendix.

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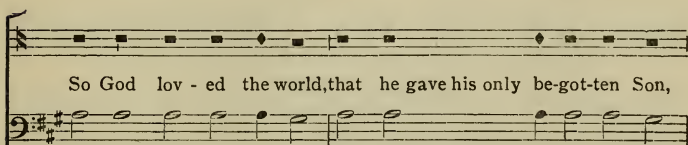
The Comfortable Words.



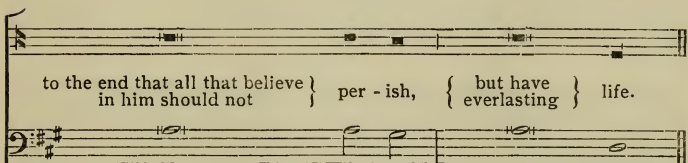
Hear what comfortable words } unto all } turn to him.
our Saviour Christ saith, } that truly }



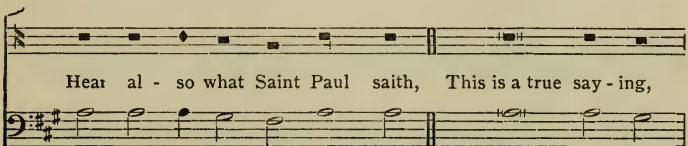
{ Come unto me all } heav - y la - den, and I will re - fresh you.
{ that travail and are }



So God lov - ed the world, that he gave his only be - got - ten Son,



to the end that all that believe } per - ish, { but have } life.
in him should not } everlasting }



Hear al - so what Saint Paul saith, This is a true say - ing,

How to sing the Choral Service.

{and worthy
of all men
to be re-} ceiv - ed, {That Christ Jesus
came into the
world to save} sin - ners.

Hear also what Saint John saith, If any man sin, { we have an ad-
vocate with the } Fa-ther,

Jesus Christ the right - eous: { and he is the
propitiation for } our sins.

Sursum Corda.

PRIEST.
Lift up your hearts.

ORG. PRIEST.

ANSWER.
We lift them up un - to the Lord.
We lift . . them up un - to the Lord.

PRIEST.

Let us give thanks un - to our Lord God.

ANSWER.

It is meet and right so to do.

It is meet . . and right so to do . . .

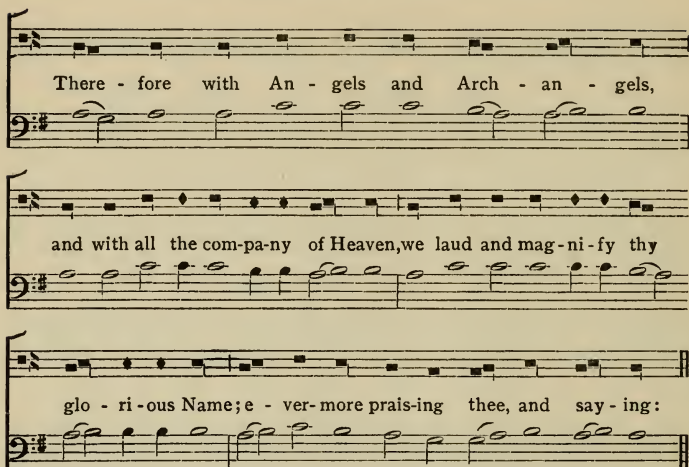
Then shall the Priest turn to the Lord's Table, and say:

It is ver - y meet, right, and our boun - den du - ty,

that we should at all times, and in all pla - ces, give thanks un - to thee,

O Lord, Ho - ly Fa - ther, Al - migh - ty, E - ver - last - ing God:

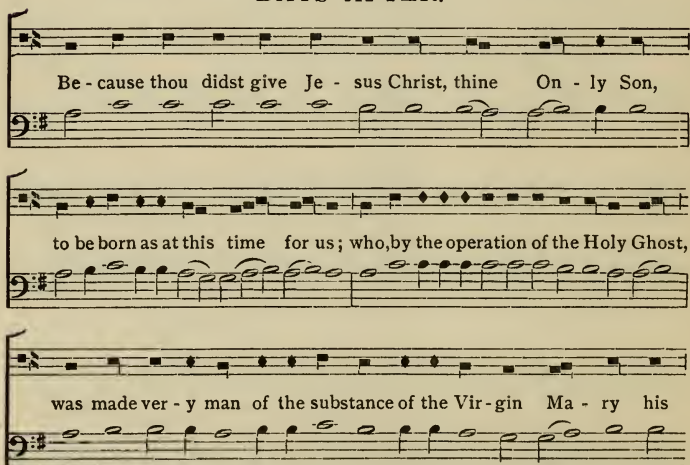
104 How to Sing the Choral Service.



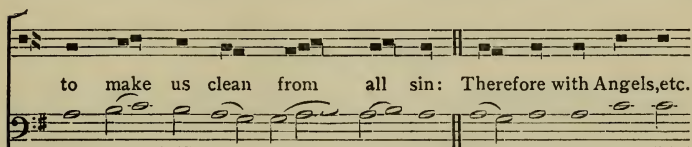
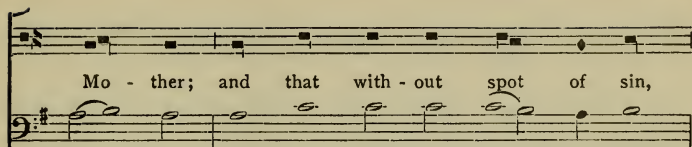
There - fore with An - gels and Arch - an - gels,
and with all the com-pa-ny of Heaven, we laud and mag-ni-fy thy
glo - ri - ous Name; e - ver-more prais-ing thee, and say - ing:

The Proper Prefaces.

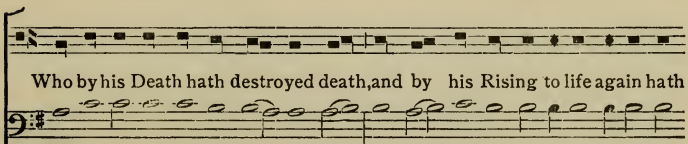
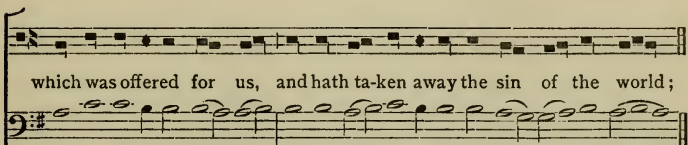
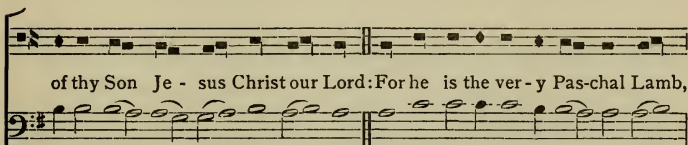
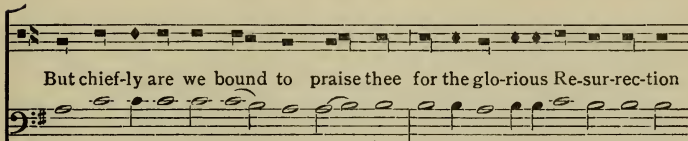
UPON CHRISTMAS DAY, AND SEVEN
DAYS AFTER.

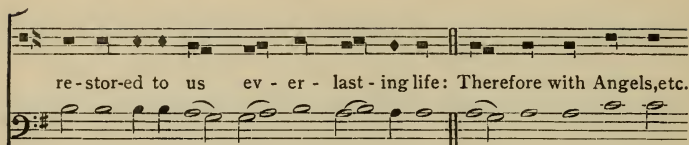


Be - cause thou didst give Je - sus Christ, thine On - ly Son,
to be born as at this time for us; who, by the operation of the Holy Ghost,
was made ver - y man of the substance of the Vir - gin Ma - ry his



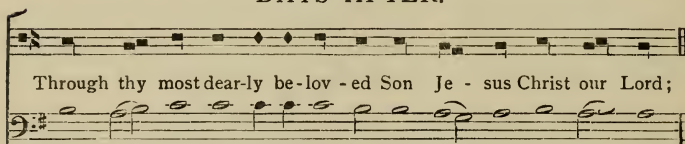
UPON EASTER DAY, AND SEVEN DAYS AFTER.



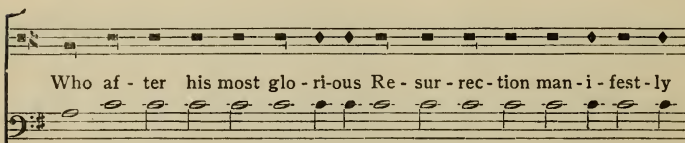


re-stor-ed to us ev - er - last - ing life: Therefore with Angels, etc.

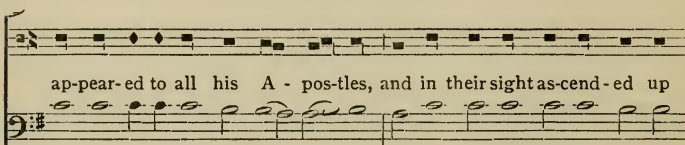
UPON ASCENSION DAY, AND SEVEN
DAYS AFTER.



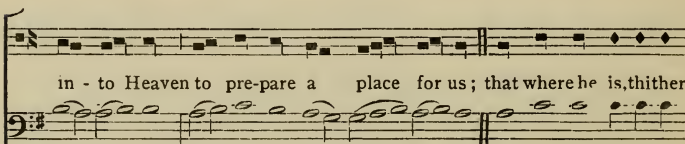
Through thy most dear-ly be-lov - ed Son Je - sus Christ our Lord;



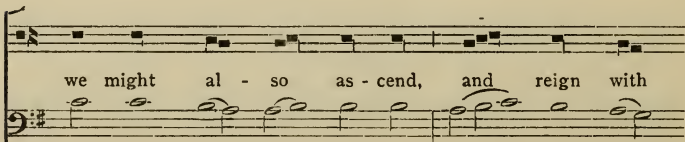
Who af - ter his most glo - ri-ous Re - sur - rec - tion man-i - fest-ly



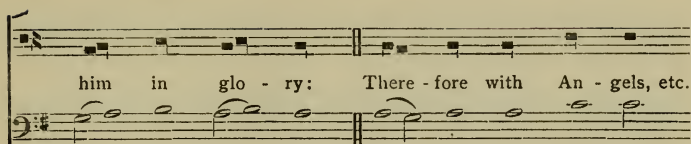
ap-pear-ed to all his A - pos-tles, and in their sight as-cend-ed up



in - to Heaven to pre-pare a place for us; that where he is, thither

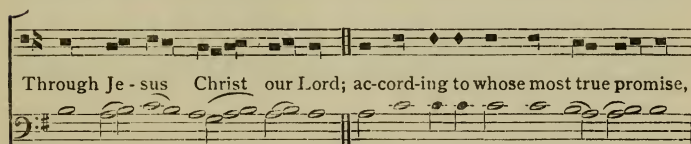


we might al - so as - cend, and reign with

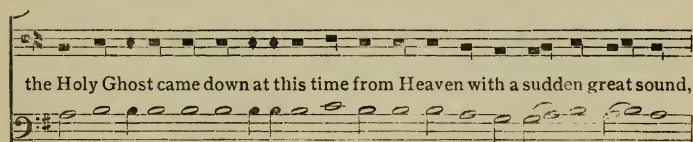


him in glo - ry: There - fore with An - gels, etc.

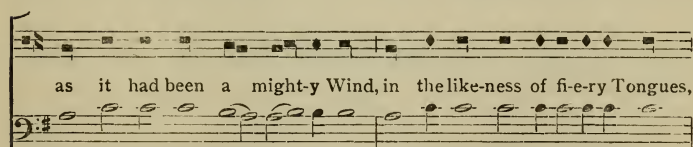
UPON WHITSUN DAY, AND SIX DAYS AFTER.



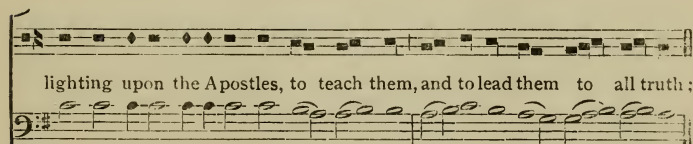
Through Je - sus Christ our Lord; ac - cord - ing to whose most true promise,



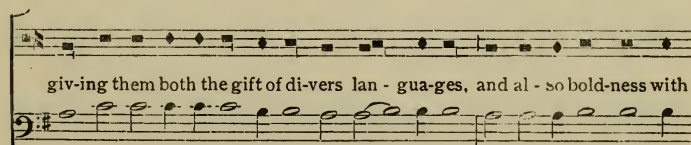
the Holy Ghost came down at this time from Heaven with a sudden great sound,



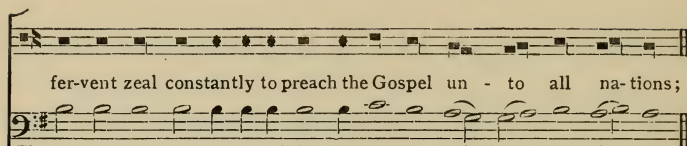
as it had been a might-y Wind, in the like-ness of fi-e-ry Tongues,



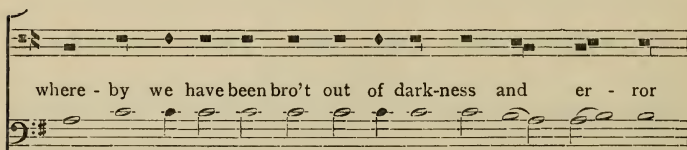
lighting upon the Apostles, to teach them, and to lead them to all truth ;



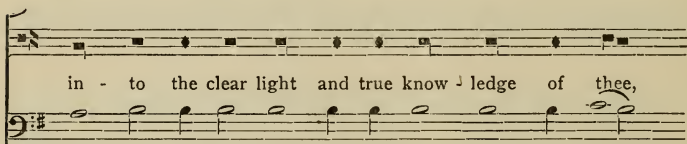
giv-ing them both the gift of di-vers lan - gua-ges, and al - so bold-ness with



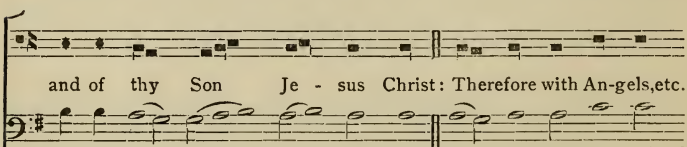
fer-vent zeal constantly to preach the Gospel un - to all na-tions;



where - by we have been bro't out of dark-ness and er - ror

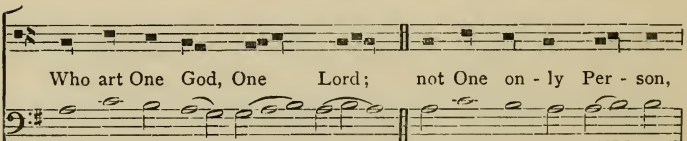


in - to the clear light and true know - ledge of thee,

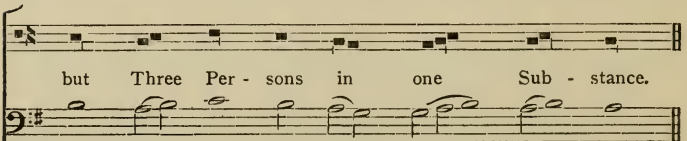


and of thy Son Je - sus Christ: Therefore with An-gels, etc.

UPON THE FEAST OF TRINITY ONLY.



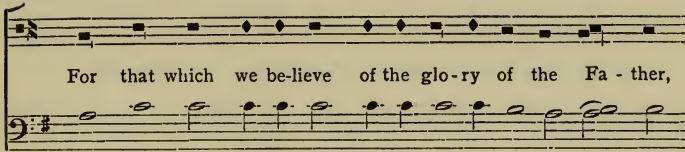
Who art One God, One Lord; not One on - ly Per - son,



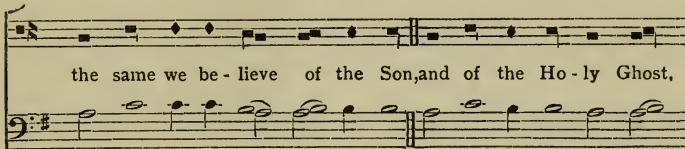
but Three Per - sons in one Sub - stance.

Appendix.

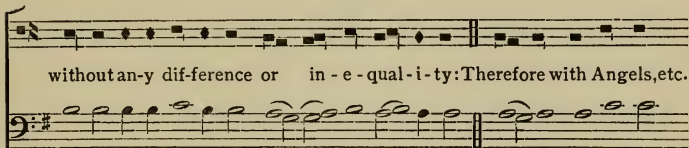
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For that which we be-lieve of the glo-ry of the Fa - ther,

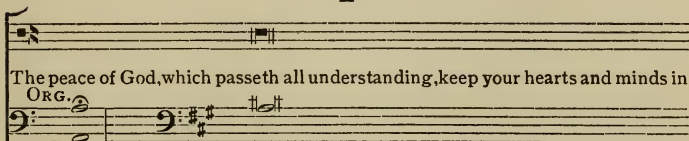


the same we be - lieve of the Son, and of the Ho - ly Ghost,



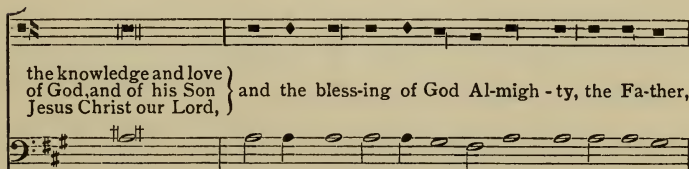
without an-y dif-ference or in - e - qual - i - ty: Therefore with Angels, etc.

The Blessing.

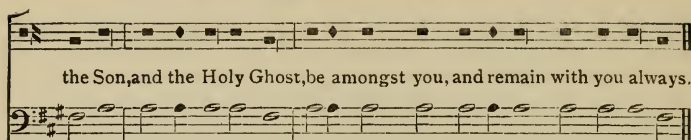
The peace of God, which passeth all understanding, keep your hearts and minds in

ORG.



the knowledge and love } and the bless-ing of God Al-migh - ty, the Fa-ther,
of God, and of his Son }
Jesus Christ our Lord,

110 How to sing the Choral Service.



NOTE.—The sevenfold amen is sometimes sung after the Blessing, the number seven being symbolical of completion.

Its proper place, however, is immediately after the Prayer of Consecration, because it refers more especially to the full, perfect, and sufficient Sacrifice. The setting by Sir John Stainer is the most effective, and most widely used.





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